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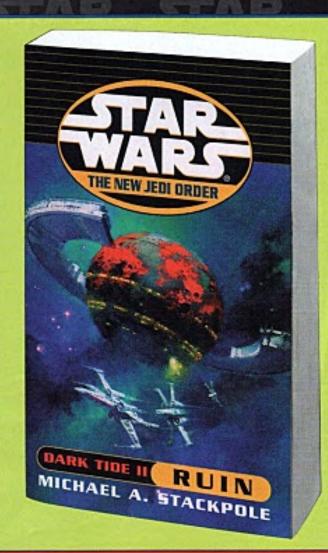


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ON THE COVER

Hayden Christensen, interviewed ot the Gersh Agency in Beverly Hills, May 16, 2000. Original photo graph by Samuel Nothan Primero.



50 IS

When I first started contributing to this magazine in 1994, neither the Special Editions nor the preguels had been announced, and the magazine was still called The Lucasfilm Fan Club Magazine... Issue #22 included the first piece I ever wrote for this publication: a report on spaced out P-Funk legend George Clinton appearing on-stage in San Jose, California, clad in nothing but some vintage Star Wars bedsheets—one of my favorite Star Wars moments of all time. Issue #22, like many issues since, is now sold out-which must m ean some of you out there like what we are doing.

Along with this being our gala 50th issue, there are other cool things going on:

Anakin anyone? The big news of the Anakin casting hasn't been out that long, but we here at the Insider already love this kid. (I can call him "kid" cuz at 19 he's a dozen years younger than me.) Mr. Hayden Christensen has given us a terrific interview this issue. If this won't get you iazzed for Ep II, I don't know what will,

We have three new columns this issue: Gamescape, touching on all the Star Wars gaming news: Action Figure Update, which will give you the chance to have your action figure questions answered directly by the folks at Hasbro; and Nothing But Star Wars, my personal rants on the wackier aspects of the Stor. Wars universe-this issue featuring my praise of Ewoks. Let the hate mail begin.

Talk about a cool interview-master meets apprentice as original Star Wars concept artist and matte painter Ralph McQuarrie meets his prequel successor Doug Chiang. This is the first time these two have ever talked in depth about their art, so you won't want to miss it

2-1B will just not go away. As a matter of fact he has set up shop in Rebel Rumblings, I'm not sure why the medical droid is so angry at the Insider, but he gets more mail from readers than I do, so check out his latest pearls of, um, wisdom in the back of this issue.

Last but certainly not least. George Lucas himself was kind enough to send us a letter of appreciation for this issue.

I know some of you reading this have been with us for all 50 of our issues. It's readers like you who keep us going strong. Thanks to you, and all our supporters, Star Wars Insider is now 13 years old and better than ever.

> TON BRADLEY SNYDER EDITOR-IN-CHIEF

P.S. Here are the top 10 figures as voted by you in our Action Figure Poll from Insider #48.

Hem Dazon	224 votes.
Tessek	205 votes
Ellorrs Madak	202 votes
Baniss Keeg	194 votes
Sergeant Doallyn	163 votes
Myo	150 votes
Bom Vimdin	147 votes
Dice Ibegon	142 votes
Feltipern Trevagg	138 votes
J'Quille	138 votes

CORRECTIONS

In Star Wars Insider #49's Prequel Update, the name of Episode II's coscreenwriter was spelled two different ways. The correct spelling is Jonathan Hales. Our apologies!

In Star Wars Insider #49's interview with John Ratzenberger, the photograph on page 25 was labeled incorrectly. The people dressed as Rebels in front of the bluescreen in the photograph are (left to right) supervising stage technician Ted Moehnke, visual effects art director Joe Johnston, and matte painting supervisor Harrison Ellenshaw.

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REBEL RUMBLINGS

Happy 20th Birthday, Empire

SURELY YOUR MAILBOX will be flooded with praise after the Empire Anniversary Edition—and rightly so! It was by far the best Insider I have been able to add to my collection—and I've been collecting them since Lucasfilm Magazine #17, quite a few years back.

I can only concur with the opinion of most that ESB is by far the best film of the four, and now you were able to put the finger on why. Congratulations.

The Bounty Hunter article was amazing, the Irvin Kershner interview absolutely brilliant—what a guy—and finally Billy Dee Williams, who sounded a bit cocky in his previous interview (Insider #38), got back in touch with himself. Good for him (and us)! And finally there was your Ultimate Guide to ESB. I thought I had seen most of it, but you guys topped it again. Keep up the great work guys. Belgium may be far away from Aurora, but I will always track down a copy of the Insider!

MARK DERMUL Wilrijk, Belgium

Thanks, Mark! You weren't the only one thrilled to see an entire issue of the Insider dedicated to Empire. While our mailbox wasn't quite flooded, let's just say fans came out in Force for the dark side.

INSIDER #49 WAS JAM-PACKED

full of information on the most spectacular film in history, The Empire Strikes Back, You did a great job filling this issue with things I never knew about Episode V. All of the interviews were great, revealing, and touching. The Empire Lost Scenes guide is fantastic, especially the shots of Lando and Luke atop the Falcon, and Luke's bacta mask, Now I know where Marvel Comics got their reference years ago! The Slave / departure CG illustration on the contents page is wild, although I don't believe Leia fired a shot.

> SCOTT KRASOWSKI Binghamton, NY

GREAT EMPIRE ISSUE! Empire has always been my favorite. I could rehash everything said in the article "Why Empire Rocks Our World—20 Years and Going Strong," but Scott Chernoff hit on every single point that I loved about the movie—most of all, the feeling that the relationship between the characters was cemented, that they were not going to scatter in different directions after A New Hope, but rather form a surrogate family. Yes, Empire succeeded Star Wars superbly and was a million times better than Jedi.

My favorite scenes are:

- When Han, Leia and Chewie are led to the dining hall where Vader and Fett are waiting.
 Vader deflects Han's laser bolts with his hand! I never knew Vader was that powerful until then.
- When Vader tells Luke he is his father. This was back in the days when information about movies wasn't leaked. My heart sank and the audience gasped it's what great movies are about.
- When Luke "calls" to Leia to come back and get him.

Some people didn't like Empire merely for the fact that it was dark and the ending wasn't left all neat and happy. That is what made it special, an exception to the rest. I would love to see that darkness repeated in at least one of the new films. In my estimation, Episode III would be great if it were incredibly dark and hopeless—decades will pass before Luke and Leia could have a chance to possibly save the galaxy from the Empire.

JOHN TURNER Springdole, AR

what's with this? Empire the best Star Wars movie? What's going on over at Star Wars Insider? It's a set-up movie for Jedi, that's all it is. Even though it has the best battle scene in the trilogy (Hoth), it doesn't compare with Jedi or Episode I.

PHILLIP YUHAS Cleveland, Ohio

THE EMPIRE STRIKES BACK has always been my favorite Star Wars film, and reading Insider #49



stirred up the nine-year-old-kid excitement I had when it first premiered in 1980. I especially enloved "Why Empire Rocks Our World"-the question of whether Han or Luke would win the heart of the princess was a subject of much schoolyard (and neighborhood) debate for me as well. But more so, for me at least, was when Obi-Wan told Yoda that Luke was their only hope, and Yoda answered, "No, there is another." All bets were on either Han or Lando. Was I ever stunned that it turned out to be Princess Leia! Thanks again for such an extraordinary, definite-keeper issue!

RICHARD HAMILTON Sykesville, MD

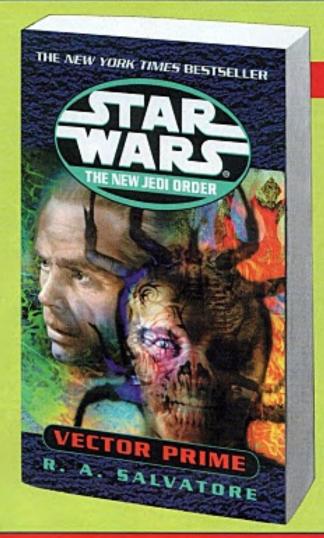
THERE WILL NEVER BE another moment in time like the one between Star Wars and Empire, I'm sure those who were old enough to experience the excitement leading up to Empire will agree it was a wonderful time to be a kid. Reading the articles brought back wonderful memories of my youth. As kids we would re-enact some of our favorite scenes from Star Wars and wonder what the new movie was about. Empire is definitly my. favorite of the series, so thank you for your fantastic celebration and for making this 33-year-old feel like a kid again.

Los Angeles, CA

» CONTINUED ON PAGE 78

wanna rumble?

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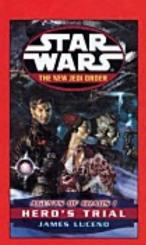
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A LETTER PROM GEORGE LUCAS CONGRATULATIONS ON 50 GREAT ISSUES!

Greetings from Australia. I'm here in Sydney, where a great cast and crew are hard at work on Episode II. With nearly two years to go before we release Episode II, I welcome this opportunity to directly address the STAR WARS fan community.

I'm also happy to have this chance to congratulate Dan Madsen, STAR WARS INSIDER, and the Official STAR WARS Fan Club on reaching the special milestone of the 50th issue of this magazine. The INSIDER has always been very important to us, because we know it is produced by and for people who love STAR WARS.

However, the people who really keep the INSIDER going are you, the fans. I'm honored that you care enough not only to help this magazine thrive, but also that you continue to keep the STAR WARS saga alive in your hearts and minds. I know how important STAR WARS is to you, and I want you to know how important that is to me.

Your continuing enthusiastic embrace of STAR WARS inspires me to push even further, to bring you new and more exciting adventures. We're in the middle of the new trilogy, and the real excitement is only just beginning. Thanks for joining me on this long journey, and as always, may the Force be with you.

George Lucas



PREQUELUPDATE

BY DAN MADSEN

FROM THE EPISODE II SET AT FOX STUDIOS, AUSTRALIA, PRODUCER RICK MCCALLUM AND PRODUCTION DESIGNER GAVIN BOCQUET TALK WITH THE INSIDER AS FILMING BEGINS ON THE NEWEST STAR WARS PREQUEL.

PRODUCER RICK McCALLUM:

"EVERYTHING IS HAPPENING NOW..."

RICK, WHAT IS YOUR IMPRESSION OF HAYDEN CHRISTENSEN? WHAT DID YOU, GEORGE, AND ROBIN GURLAND SEE IN HIM THAT TOLD YOU HE WAS ANAKIN SKYWALKER?

I think we all saw different things in him. I don't think we all agreed on what we saw in him, but ultimately, we came to the same decision that he was the one.

The first thing we all noticed is that he is an incredibly likeable, decent guy. Of course, he is also a fantastic actor. I think he has enormous potential to be a major actor. I didn't necessarily see the dark side in him—and I find that interesting. George and Robin could see that easier than I could. You know, you could easily come to the conclusion that, "Oh yeah, I see the bad seed in him, and what he could become." But it is much more complicated than that. It's the process of being Anakin Skywalker and his eventual fall to the dark side that I think requires an enormous amount of

acting ability, and Hayden has that. He has infinite potential.

WAS HE THE EASY CHOICE, OR WAS IT A CLOSE CALL BETWEEN HIM AND THE OTHER ACTORS YOU WERE SEEING?

It was pretty much a slam dunk. We didn't know that until we saw him and tested him, but once he did the test, it was pretty obvious. He is really a lovely kid. He is very humble, and that can be very rare in this business.

WHAT KIND OF TRAINING IS HAYDEN GOING TO GO THROUGH TO PREPARE FOR THE ROLE?

Well, he arrived this morning. I picked him up at the airport. He'll be here in about 20 minutes, and then he goes straight into [stunt coordinator] Nick Gillard and begins his physical training as a Jedi.

He'll be working flat-out right until the day we begin shooting. Obviously, he has other pre-production stuff like costume fitting, but his training with Nick is essential. He will be going through various routines with Nick. He has serious weight training to do, exercises, stretching, sword fighting, and more. But, luckily, he is very athletic and really enjoys sports and is good at it. We're looking for the same kind of intensity we got out of Ewan, because they are both very dedicated actors.

I'VE HEARD STORIES ABOUT SOME OF NICK'S CREW VISITING FIGHT CLUBS IN AUSTRALIA, LOOKING FOR POTENTIAL CANDIDATES FOR PHYSICAL ROLES IN EPISODE II?

Yes, that is true. We're looking for really coordinated, athletic guys that are outside the normal range of what people do in stunt work and who can bring unique and special qualities to their work. Nick has been all over the country. He's been checking all kinds of fight clubs and meeting lots of people who could do Jedi fighting. It's just fantastic when you go out and see some of these people—they are amazing in what they can physically do.

HOW MANY NEW CHARACTERS WILL WE SEE IN EPISODE II?

There will probably be 50 new characters in this movie. But most are not major characters. Of course, we have many of our familiar characters returning. Mace Windu will return and Samuel L. Jackson will be shooting in a

couple of months. Yoda will be back in a bigger role than Episode I and we'll see him in some action scenes this time, too.

IN WHAT WAYS DO YOU THINK EPISODE II WILL DIFFER FROM EPISODE 12

Well, this movie takes place 10 years later, so you can only imagine what our world will be like 10 years from now. Episode II will definitely reflect that.

IS THE LOOK OF THIS FILM GETTING ANY CLOSER TO DESIGNS WE ARE FAMILIAR WITH FROM A NEW HOPE?

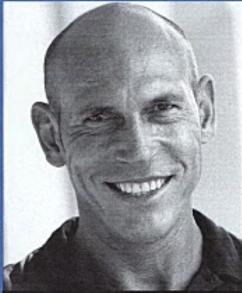
Well, there are new planets that we haven't seen before this time around. But you know, Tatooine looks the same, as well as Coruscant, Naboo is the same but with different locations. There are subtle things that might begin to look familiar to fans.

WILL EWAN McGREGOR BE SPORTING WHISKERS IN EPISODE IT?





[ABOVI] Construction for a non-Star Wars project at Fox Studios in Sydney, Australia, [BELOW] A line-up of soundstages at Fox Studios Australia.



DAVID BOWERS





LEIANNA WALSHAN



MATTHEW ROWAN





EPISODE II CASTING NEWS!

As the Insider went to press, Lucasfilm announced the names of six new actors who will be playing supporting parts in Episode II. We can't tell you who they're playing yet, but here's a sneak peek at the faces of six new players in the Star Wars saga!





"YODA WILL BE BACK IN A BIGGER ROLE THAN EPISODE I AND WE'LL SEE HIM IN SOME ACTION SCENES THIS TIME, TOO." -RICK McCallum

Yes, he is definitely growing a beard.

THERE HAVE BEEN RUMORS THAT ANTHONY DANIELS IS LOSING WEIGHT. ANY CHANCE WE MAY SEE HIM BACK IN THE GOLD SUIT IN EPISODE II?

I can't make any comment on that just yet, but C-3P0 is in Episode II.

HOW ARE THE SETS COMING ALONG?

We have about 250 metal workers, carpenters, painters, and other craftspeople working full-out, seven days a week, three shifts a day, trying to get this thing ready to start shooting this month.

HAVE YOU FINALIZED YOUR LOCATIONS NOW?

Yes, we have. We'll be shooting in Italy,

Tunisia and possibly elsewhere.

WHAT DO YOU CONSIDER TO BE THE MOST CHALLENGING TASK FOR YOU ON EPISODE II?

One of the most wonderful things about Episode II, for me, is meeting literally hundreds and hundreds of new people—we have basically a brand new shooting crew from the last film other than a few of our key people. It's been great to be in Sydney and working in a new environment. That has been challenging but also the best part of the experience so far. This is an enormous project to oversee, and coordinating all of these people in order to insure we are ready to shoot each scene is a momentous but wonderful task that I love. It's why I have chosen this as my job.

HOW DID GEORGE DECIDE UPON JONATHAN HALES TO CO-WRITE THE SCRIPT FOR EPISODE II?

Well, he is a wonderful writer and has a tremendous relationship with George—they are good friends. He did an enormous amount of work for us on Young Indy. He is very reliable and educated, and someone you can depend on. He works very well, and closely with George.

WHAT ARE THE RISKS OF BEING ONE OF THE FIRST TO FILM A MOVIE DIGITALLY?

Actually, there is no risk at all. It's no worse than being the first to edit a film digitally. We're not trying to change everybody else's world, we're just trying to change our world. We're very excited and enthused about shooting Episode II digitally.

YOU ARE THREE WEEKS AWAY FROM SHOOT-ING. WHAT WILL HAPPEN OVER THE NEXT THREE WILKS?

For the next three weeks, no one is going to get a single bit of sleep and, for the next three months, no one will have any personal life whatsoever! Natalie Portman will arrive about two weeks before shooting, as well as Ewan. We are creating about the same amount of costumes—around 1,000. We are in the "go mode" and everything is happening now. We start shooting around June 26th, Our location shooting happens at the end of August when we go to Italy, then Tunisia, and finally to Spain.

WHIN WILL YOU COMPLETE PRINCIPAL PHOTOGRAPHY?

Probably around September 21st.

RICK, THANKS SO MUCH.

Great—we'll have more to talk about next time because shooting will have begun!

PRODUCTION DESIGNER GAVIN BOCQUET:

"EPISODE II IS EVEN MORE INTENSE THAN THE LAST FILM..."

GAVIN, WHAT IS ON YOUR PLATE AS YOU PRE-PARE FOR THE FIRST DAY OF SHOOTING?

What happens now is a continual round of questions and visits to the sets being built—meeting with the people who do the props, the set decorator, the painters, checking the colors, the textures, the finishes. I'll be doing that on the first wave of sets. Like the last film, we use the same space to build our second wave of



sets. The second wave of sets are in an earlier stage, while the first wave are all madly going up as we speak. I think there are 14 or 15 different sets going up right now, and there are continual questions on each that are being asked—questions that I, and others, have to have the answers to. It is a continual move through the studio on my bicycle just answering questions.

IT MUST BE EXCITING WHEN PRODUCTION ACTUALLY BEGINS TO SEE THE ACTORS IN COSTUME ON THE SETS THAT YOU DESIGNED COMING TO LIFE!

They did a test last week with the new camera on one of the Naboo environments which we had already finished, and it had just been standing there looking very empty because it wasn't dressed or anything. It was a finished set and had no character to it yet. But just to see the first test shoot on it with two stand-ins was exciting and helped me realize that it was going to work very well. It's very rewarding. Sadly, you don't have enough time to think about that as you're shooting. It's more when the film is finished that you think it turned out well. As much as you think at the time, "Well, that one went well," there are another 20 waiting to be moved onto.

WHICH FILM IS TURNING OUT TO BE MORE

"MACE WINDU WILL RETURN AND SAMUEL L. JACKSON WILL BE SHOOTING IN A COUPLE OF MONTHS."

-RICK McCallum

INORMOUS FOR YOU-EPISODE I OR EPISODE 117

I think Episode II. Episode I was enormous for many reasons that are obvious from the scale of the movie. For a lot of us, it was the first time working in that environment with George and on that sort of scale. There was an unknown factor that came into it from our trepidation. This time we all have a confidence that we have already been through this process before and maybe weren't expecting the same intensity the second time around!

But obviously, this second film, just from a movement point of view from the sets and locations, seems to be even busier than the first one. I think putting that together with the fact that we are in a new country, in a new studio with new people, those few factors have pushed us past the comfort zone we might have had if we had shot Episode II in England again.

HOW EXTENSIVE ARE THE SETS THIS TIME AROUND?

Well, we have more individual sets and environments than last time. They may not be of the same scale as we did last time in terms of things like the Naboo Hangar with the fighters, where we built a quarter section of that, or the long lightsaber fight through the generator room, where there were some quite big constructed pieces there. There are big sets being built here, but generally we've got more that are of medium size, with a few small sets, rather than like last time, when we had a mixture of small, medium and large sets.

However, for us, whether a set is the size of Anakin's slave quarters or a Naboo fighter cockpit, there is just as much work—if not more detailed work sometimes—in a small environment than, say, in the Naboo Hangar. So the size of a set doesn't necessarily relate to the fact that it's going to be an easier task for us.

DOES YOUR PRODUCTION DESIGN EXTEND TO CG LOCATIONS OR ARE YOU LIMITED TO THE PHYSICAL SETS?

It is a similar process. Whether we're building half of a set or a quarter of a set, or the bottom half of something, it is impossible to do that without getting into the various conceptual levels of what is going to be an extension of that environment. You can't just design and



"WE ARE SEEING VERY DIFFERENT ENVIRONMENTS ON NABOO FROM THE LAST FILM.
BEFORE, WE SAW THE VERY GRAND AND OPULENT PALACE ARCHITECTURE OF THE
PLANET. THIS TIME, WE ARE GOING TO BE SEEING MUCH MORE OF THE MIDDLE AND
LOWER END OF THE INCOME BRACKET ON NABOO!" —GAVIN BOCQUET

work on the small element and hope they can solve the other part.

Every environment we produce here in a physical form has always been, in some form or another, either in model or drawing or conceptualizing, our task to determine where the rest of that room is going to go. We can't just work in isolation from knowing where the rest of the room, that is being created on the computer, is supposed to go. We always try to be very precise about where the rest of the architecture or the environment will go. Obviously, ILM, and George and Doug, can make changes to that later, but at least we have given them a basic sense of the architecture in terms of scale and size and dimensions that can be continued.

HOW DO YOU AND DOUG CHIANG WORK TOGETHER?

We work very naturally together, and much as we did on the last film. The first film was a new experience for both of us and unique because it is Stor Wors, where there is so much visualization going on that is impossible for anyone to presume that one area or one person could create it all. I think Rick McCallum likes the combination of the two things coming together.

We basically work off of each other. Doug will have ideas and conceptual things coming from his meetings at the Ranch with George that then get handed over to us. Gradually, as we get closer to shooting, we're probably more involved as George gets closer to our world. After that, when we are in post-production, then the emphasis moves back more into Doug's world. I think other production designers and other concept artists who may have more of an ego problem might have difficulties working in both of our positions in this way.

But in all of the years that Doug and I have been working in this way, I don't think there has ever been a problem in that area. We know we have to work with each other to make it work. There is no other way of doing it. Sometimes we've joked that being in two different countries makes this process easier! There really are, though, two different divisions between conceptual/design artwork and production design. They are two very different careers and two very different functions on the film.

WE KNOW THAT AUDIENCES WILL BE VISIT-ING A COUPLE OF NEW PLANETS IN EPISODE II. HOW IS YOUR WORK COMING ALONG ON THOSE NEW WORLDS?

They are both very interesting. One of the new worlds is a mix of studio work for interiors and some exterior scenes filmed on-location, which we will probably film in Tunisia. With the digital enhancement, though, you won't even recognize that it was filmed in Tunisia. We are looking at very different landscapes in Tunisia from what we have used there before. The other planet we will be visiting is predominantly digital. We are producing twoand-a-half real environments for that world here at Fox Studios, but probably the rest will be purely digital. There will be digital characters in these scenes, and you are generally only seeing one human character reacting in that world.

WE ALSO KNOW THAT WE ARE GOING BACK AND VISITING SOME OF THE ESTABLISHED PLANETS FROM EPISODE I. HOW WILL FAMILIAR ENVIRONMENTS, LIKE NABOO, CHANGE IN THE YEARS SINCE EPISODE 1?

Well, we are seeing very different environments on Naboo from the last film. Before, we saw the very grand and opulent palace architecture of the planet. This time, we are going to be seeing much more of the middle and lower end of the income bracket on Nabool Obviously, in terms of style, there is not going to be a lot noticeably changed. As you can see, even in our world, palatial architecture has no real relevance to our day-to-day living. You know, Buckingham Palace has been the same for many years regardless of what changes around it. But I think it will be interesting to see these different areas of Naboo.

I think you'll find that we have more personal environments in this film. What I mean by that is various characters' living spaces. This is quite interesting from a design point of view, because that isn't normally in the Star Wars world too much. We enjoyed on Episode I designing Palpatine's apartment and the slave quarters. What we normally do on our end is help to build character and story by the environment of the characters' lives. Obviously, if you are in someone's personal environment, you can tell a lot more about them than if you are standing on the bridge of a ship.

ONE OF THOSE PERSONAL SPACES WE TALKED ABOUT LAST TIME WAS BOBA FETT'S "APARTMENT." HOW IS WORK COMING ALONG ON THAT?

That's one of the sets we are not building a lot of, because it is mostly CG. But because there is a scene with a couple of human characters in that environment, it was decided to build a part of it. That set is nearly finished.

WHAT ON EPISODE II, FOR YOU, HAS BEEN MOST CHALLENGING SO FAR?

Forgetting the design work for the actual look of the movie, I think the greatest challenge is coming to a new country and going through the process again of working with people who haven't worked with you before, and having them understand the speed and scale at which we shoot. We move very quickly around the studio onto different sets. That is why the Star Wars films are very rich-looking movies, because you are never in one place that long.

Episode II is even more intense than the last film. On Episode I, we had some areas where we were shooting for maybe two or three days at a time, like the Naboo Hangar, the Naboo craft, and Anakin's home. On this film, based on the current schedule, we are not on any set for longer than a day to a day-and-a-half. Based on this, you can only imagine how rich Episode II is going to look visually. We hung around in the environments on Episode I longer than we will in the environments in this film.

WHAT HAVE YOU FOUND MOST REWARDING ON THIS FILM SO FAR?

I think it is getting to this point, where we are three weeks away from shooting. We seem to be on top of everything. The script is coming a little later than we had it last time. But George is refining it. I think there is a confidence that George has that we did things well the first time—we came in on-time and on-budget—and he feels he can probably push that a bit further on this one. We don't need the information quite as soon as we did last time, and that gives

him more time to refine what he is writing.

The biggest challenge is really just getting us to the point of being ready to shoot, and getting here is the most rewarding. I think Rick said last night, "Every project we've done with George, whether it's Young Indy, Radioland Murders, or Episode I or II, every time we start on something, we always say, 'Once we do this we can cope with anything." And, yet, each new project we do with George, we seem to be saying the same thing again!

DO YOU WORRY THAT YOU WILL NEVER AGAIN FIND ANY PROJECTS AFTER THIS THAT WILL CHALLENGE YOU AS MUCH AS THESE THREE STAR WARS FILMS?

People will always challenge you to do things with great creativity in a short amount of time and for as little money as possible. It is the nature of the business. Whether it is the smallest commercial or something like *Star Wars*, your angst and your daily work is almost as intense because nobody wants to give you more time.

One of the good things about George and Rick, and how they put these films together, is that we do have a lot of prep time. We may not have all the script information, but very rarely would I be on a project for a year ahead of time like on this. I think George and Rick know that if you get that sort of pre-conceptualizing work done and you are planned very well, then you are going to get as much on the screen as you can, Like on any film project, we all want as much time as we can to work on our area. You grab every extra piece of time you can have. If they gave us five years to prep, we would probably still fill the time. If you gave George five years to write the script, in the end, he would still probably write it in the last year.

WHEN YOU LOOK BACK AT THE CLASSIC TRILOGY IN YOUR RESEARCH FOR DESIGN-ING EPISODE II, IS THERE A PARTICULAR MOVIE OF THE THREE THAT YOU LOOK AT?

Without giving too much away, there are obviously a few things that are popping into this world on Episode II that will relate—either in character or in vehicles—to the classic films because the storyline is getting us closer and closer to what we've seen before. Episode III will obviously be even closer to the time frame of A New Hope and they should meet at the end.

You know, our stuff comes from the storyline. Anything that is connected in those worlds will demand that we look at the same sort of things for the design of the film whether it's sets or vehicles or whatever. I think people will start seeing familiar things whether they are plot points or an homage to the other films, or a vehicle or set design that has elements you recognize. It just has to be closer to the look as we move to Episode III.

WHAT FILM, FROM THE PAST, HAS INSPIRED YOU AS A PRODUCTION DESIGNER?

That's actually a very easy question. It would have to be 2001: A Space Odyssey, I think my dad took me to see it when I was 12 years old, and I just remember going back to see it five times that same week. It took me someplace completely different. I saw Stor Wors when I was 21. But there are a lot of people who saw Star Wars in their youth, 10 or 12 years old, and who have gone into the movie business because they were inspired. Star Wars was really one of the first epic science-fiction movies. But for me, 2001 was an amazing film with a scope that had never been achieved before. I also know that for many a little older than me, Lawrence of Arabia was a film that influenced them.

AND STAR WARS ALMOST FALLS PERFECTLY BETWEIN 2001 AND LAWRINGE OF ARABIA BECAUSE IT LOOKS BOTH FUTURISTIC AND HISTORICAL IN ITS DESIGN.

Yes—we're not in our future, and we take place in another galaxy a long time ago. I think George wouldn't say that Star Wars is science-fiction. It's science-fantasy. It is also just good drama with interesting characters. But we do look to the past as inspiration for what we design on Star Wars while then taking that and giving it a futuristic twist.

DO YOU GET THE CHANCE TO SEE ANY OF THE RUMORS ABOUT EPISODE II ON THE INTERNET?

Yes, I do and I must say that everything I have read on the Web about where the story-line is going is very funny. I have not read anything that is anywhere close to what the actual story is. I don't know where people get this information. I, and a few other people, know now a fair amount of information about what will happen, but it is great that we will surprise fans with the actual storyline.

GAVIN, THANKS SO MUCH FOR YOUR TIME. WI'LL CHAT AFTER PRODUCTION BEGINS.

I look forward to it! 4



STAR NEWS PLUCASEIL



SALVATORE HITS PRIME TIME WITH EPISODE II NOVEL

AS THIS ISSUE WENT TO PRESS, Lucasfilm and Ballantine/Del Rey announced that R.A. Salvatore, the author of Vector Prime, the first book in The New Jedi Order series of Star Wars fiction, has signed to write the novelization of Episode II.

The plum assignment puts Salvatore in the elite company of Alan Dean Foster (who ghostwrote the A New Hope novel in George Lucas' name), Empire novelization author Donald F. Glut, Jedi adapter James Kahn, and Phantom Menace author Terry Brooks.

But Salvatore is the first author to tackle an adaptation of a Star Wars movie who has already written fiction for the Star Wars expanded universe. (Foster wrote Splinter of the Mind's Eye after A New Hope—see page 72 for details.) Salvatore's novel will be based on the story by George Lucas and Jonathan Hales.

"Here I am," said Salvatore,

"the same kid who watched the original Star Wars movie with wide-eyed awe, getting ready to sit down with George Lucas and the folks at Lucasfilm and help expand Mr. Lucas' vision of the next installment of the magical series into the novel format."

Lucasfilm Licensing President Howard Roffman had high praise for the author, whom he said, "combines the best of fantasy adventure with compelling characters to create epic stories. He is a writer well suited to translate George's filmic vision to the written page."

Salvatore's novel (which, like Episode II, is still untitled) is scheduled for release in 2002, although no specific date has been set yet. In the meantime, Salvatore said he's just excited to be adapting the next installment in the epic Star Wars saga. "I'm thrilled, I'm honored, I'm stunned, I'm ecstatic—I'm all of those things and more," he said. "How could I not be?"

Phantom Menaces Video Sales Records
FINALLY, THE EPISODE I FORCE CAME HOME—and in a big way. The worldwide video release by Lucasfilm and Fox Home Video of Star Wars: Episode I The Phantom Menace in April was an instant hit, debuting at #1 on Billboard's video sales chart with a phenomenal 5 million copies of the video sold within its first 48 hours of availability in the U.S. alone. ©

Star Wars Manga Wins Another Prestigious Comics Award

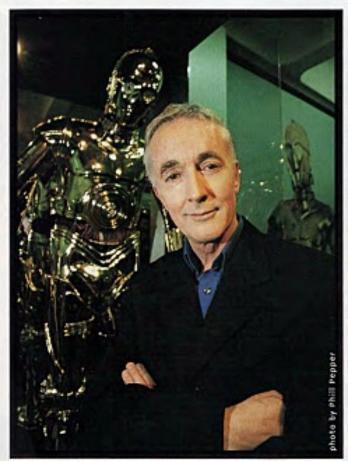
MANGA MIA-DÉJÀ VU! In a ceremony held at the Pittsburgh Comic-Con in Monroeville, Pennsylvania, Dark Horse Comics' American adaptation of the Japanese Manga versions of Star Wars: The Empire Strikes Back and Return of the Jedi won the comics' industry's prestigious Harvey Award in the category of Best American Edition of Foreign material.

The Harvey awards are one of the comics' industry's oldest and most respected awards. Begun in 1988, the Harveys are the only industry awards both nominated and selected by the full body of comics professionals. The Manga victory is the first time a Star Wars comic has won a Harvey award. The American edition of the Manga adaptation of Star Wars: A New Hope won an Eisner award last August (Insider #46).

Also mentioned in the award were George Lucas, from whose script the comics were adapted; Japanese artists Toshiki Kudo and Shin-Ichi Hiromoto; letterer and retouch artist Tom Orzechowski; cover artists Adam Warren and Joseph Wight; book designer Cary Grazzini; editor Dave Land and publisher Mike Richardson, For Lucas Licensing, the licensing of the Japanese editions was arranged by Louise Riley, Director, International Licensing; the licensing of the American editions was arranged by Lucy Autrey Wilson, Director, Publishing; and the editing of both the Japanese and American editions was by Allan Kausch, Continuity Editor.

"This is a real honor," said editor Dave Land. "It's great to take part in a project that helps to expose readers to something a little different than what they're used to. With Star Wars Manga I

CONTINUED ON PAGE 21



LONDON

by the Art of Star Wars

LONDON—British Star Wars fans finally got their chance to get up close and personal with props, costumes, models, and art from their favorite motion picture series when "The Art of Star Wars" opened this spring at London's Barbican Centre, where it will remain until September 3.

The exhibit—which features over 200 Star Wars objects, many of which have never been displayed for the public before—shattered attendance records at the Barbican, beginning with the museum's highest opening-day attendance, and the venue's highest-ever one-day attendance (a sold-out, gallery-filling 2,700 visitors) the next week. In its first two weeks, the exhibit attracted nearly half the number of visitors the last successful Barbican show

drew in its entire 10-week run.

"25 years ago, I didn't imagine I'd be walking around a museum exhibition dedicated to this work," commented Lucasfilm modelmaker Lorne Peterson, who was on hand for the opening along with Darth Maul actor Ray Park, Episode I concept artist lain McCaig and C-3PO actor Anthony Daniels, who also served as a consultant to the event and host for opening day.

Highlights of The Art of "Star Wars" include the Star Destroyer model seen in the opening moments of A New Hope, two Queen Amidala gowns (with handmaidens'), and even Mawhonic's Podracer, in which visitors have the opportunity to sit. Additionally, the exhibit featured interactive elements like a listen-

ing station where Star Wars sound designer Ben Burtt discusses on tape the creation of some of the saga's signature sounds, and even a replica Ree-Yees animatronic mask (built by Episode I creature designer Nick Dudman's crew) that visitors can animate just like in the movies.

"It was difficult to choose pieces," said curator Conrad Bodman. "There were practical restrictions. For the theme of the exhibition, we drew inspiration from the Ralph McQuarrie and Doug Chiang paintings and then expanded out to take in other areas."

But due to those pesky practical restrictions, not everything on Bodman's wish list made it to England. "Some [items] were too delicate to travel," explained Paloma Añoveros, Curator of the Lucasfilm Archives. "The Death Star under construction [from Return of the Jed/] is a very fragile item, and we decided that it could not be included."

But Añoveros said the exhibition still met her expectations. "We are extremely happy," she said. "The design is fabulous, the exhibit flows in a really wonderful way, and they've done a tremendous job putting it together. The Barbican has really made a huge effort, and I think it's already paying off. People are loving it and we are really happy with the results."

Howard Roffman, head of Lucasfilm Licensing, agreed. "The biggest personal satisfaction is seeing the way people enjoy Star Wars," Roffman said. "Watching all these people come through, particularly the kids and the fans, seeing the kind of satisfaction and enjoyment that gives them there's nothing that can hold a candle to that."

The Art of "Star Wars" continues at the Barbican Centre through September 3, 2000. In October, the exhibit will move to the National Museum of Photography, Film & Television in Bradford, England. For more information, see the exhibit's official Web site at www.theartofstarwars.co.uk.

—Reporting by Brian Robb



[LEFT] Host Anthony Daniels is sur-

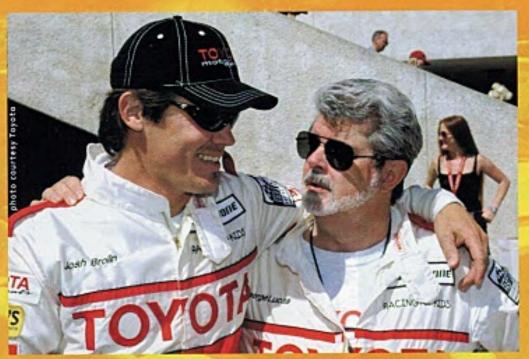
rounded by C-3PDs; [RIGHT, top to bottom] A model of the Mos Espo

arena; Republic Cruiser model;

classic Yoda; concept artist Iain

McCoig and actor Ray Park say

cheese



L TICAS AT THE RACES

BY CAZ WESTOVER

I ulfilling a need for speed, George Lucas drove the silver and purple 12 car at the 24th Annual Toyota Pro/Celebrity Race at the Toyota Grand Prix of Long Beach, held on April 15—and while he didn't win the race, Lucas clearly had already won over the hearts of the cheering race fans.

Lucas first explored his relationship to cars and racing in his film American Graffiti, with the movie's jarring drag racing accident based on an incident from Lucas' youth. Lucas raced, and won, in a Fiat Blanchina as a teenager. But a few months in the hospital (after his car got wrapped around a tree on his way home one day) were enough to suggest that racing might not be the best way to make a living—and at the 24th Annual Toyota Pro/Celebrity race, Lucas took it slooooowww.

He was joined by 17 others—including celebs John Elway, Ashley Judd, Melissa Joan Hart, Alison Hannigan and Josh Brolin—for a couple days of drivers' training and racing at the storied street course of Long Beach. Everyone had identically prepared 2000 Toyota Celicas and had to qualify for a berth in the race start. The pros all started in the back with a 30-second handicap.

During one practice session, Lucas scrape a fender—which was expertly patched with duct tape, complete with re-painted spon-



sors' logos, just like on real racecars. When he emerged from the drivers lounge (really just a trailer) in his red and white Toyota driving suit, looking every bit the pro, Lucas seemed relaxed and unfazed by the throngs of fans yelling to him from the other side of the fence. He graciously signed autographs and Toyota's race organizers were very excited to get their picture taken with him.

Former Formula One driver Derek Daly appeared in his driving suit with the words "George Who?" written in marker on the right shoulder. When asked what it meant, he explained that he thought it was George Clooney he was going to be racing against. Hmm... Daly was at least clued in enough to get the Pro win later on.

Lucas seemed excited to get in the car, although he had no intention of a hair-raising Podrace ala Episode I. When asked about his racing strategy, Lucas told the insider, "The guys who win drive slow. The ones who go fast wind up in the wall and then the slow guys can pass." In a messier race, it could have worked out. Instead, this year's race was the cleanest (fewest crashes), and fastest, ever. With his laid back style, Lucas kept an even pace around the 1.97 mile track and eventually let Ashley Judd (who became engaged to racer Dario Franchitti shortly after the event) cruise on by.

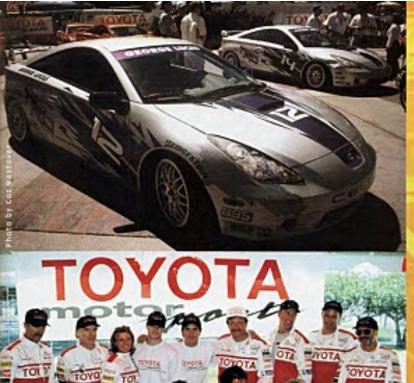
The race lasted 10 laps, with the win going to actor Josh Brolin (The Hollow Man, Flirting with Disaster), who had a race time of 18 minutes, 26 seconds. Lucas' 12th place (16th overall) was achieved in 19:30, ahead of LA. weatherman Dallas Raines, who actually hit the tire wall and wound up with a DNF (Did Not Finish).

There was some joking afterward that no one who passed Lucas would be in Episode II. After getting out of the car, he quipped, "A deal's a deal—no one gets to be in the movie." But reflecting more seriously on the race, Lucas noted, "You cannot teach compassion and win—you have to let others win. That's the Jedi way."



The race raised over \$120,000 for the charity Racing For Kids, a fund-raising program to benefit children's hospitals in Southern California.

Car Westover is a Los Angeles based freelance writer. She has written for Drog Rocing Monthly, Not Rod and ENAC.com. Car is also a founding member of the Silver Lake Racing Association





[FACING] Clockwise, from top: lucos with racer winner Josh Brolin; the line-up of the race; the director in his cockpit. [THIS PAGE] Top to bottom; tucos' #12 cor; The celebrities and pros gother for a picture; Lucas signs a fan's shirt; the director hits the speedway.



CONTINUED FROM PAGE 18

hope we've opened the eyes of folks who maybe wouldn't normally buy a Star Wars book or a Manga book. I hope we have the chance to offer more Star Wars Manga in the future." 4

Anthony Daniels & Aurra Sing at GenCon 2000!

ANTHONY DANIELS, the superstar behind the golden droid C-3PO, is scheduled to be the Guest of Honor at GenCon, the massive game fair staged by Wizards of the Coast, producer of the new, upcoming Star Wars Role Playing Game (RPG). Slated for August 10-13 in at the Milwaukee Convention Center, the event will also feature the first convention appearance of Aurra Sing actress Michonne Bourriague, as well as Star Wars author Michael A. Stackpole.

One unique feature of the convention will be a Star Wars spin on PBS' Antiques Roadshow, with Star Wars fans encouraged to bring their favorite collectibles for appraisal and information from Insider columnist Steve Sansweet, who will also present a behindthe-scenes look at what's up in the Star Wars universe, Plus, GenCon will give players their first chance to experience Wizards' new Star Wars RPG. For more information, call (800) 529-3976, or visit the GenCon Web site at www.wizards.com/gencon. 4

Episode I Scores MTV Movie Award and 2 Saturns!

IT'S OFFICIAL-the Podrace from Episode I was the coolest action sequence of 1999. Well, OK, so maybe you knew that already, but the MTV Movie Awards in June went so far as to give George Lucas an award for it.

Accepting the MTV Movie Award for Best Action Sequence, Lucas, flanked by some of his key special effects artists, thanked Jake Lloyd and the rest of the Episode I cast and crew. "It's a great honor to win this," he said.

When Lucas saw Samuel L. Jackson in the audience, he added an intriguing reference to Episode II: "Next year, I expect to see Sam Jackson up here for Best Fight Sequence, but we'll see what happens this summer."

The folks at MTV (which bestowed a Lifetime Achievement Award on Chewbacca in 1997) weren't the only ones in a giving mood-the same week, the Academy of Science Fiction. Fantasy, and Horror Films honored Episode I with two of its prestigious Saturn Awards.

Costume Designer Trisha Biggar was singled out for Best Costume Design thanks to the staggering breadth of the 1,000plus costumes she created for the Phantom Menace, and Visual Effects Supervisors Rob Coleman, John Knoll, Dennis Muren, and Scott Squires won for (of course) Best Special Effects. 4

Meco Returns With More Galactic Funk

PUT ON YOUR DANCING SHOES. Meco-creator of the chart-topping disco version of John Williams' Star Wars score entitled Star Wars and Other Galactic Funk, as well as three officially licensed Star Wars recordshas returned to revive his special brand of Meco-fied magic.

The artist-whose disco version of the music from the original Star Wars soared to #1 in 1977 and became an indelible part of Stor Wars history (Insider #33 and #40)-has put together a CD of new and old Force-fueled music. He's also got a snazzy new Web site (www.mecoman.com) where you can buy the disc, which is also for sale at amazon.com. As with Meco's first Star Wars LP, the project is not officially licensed by Lucasfilm, which was involved with Meco's other three Star Wars albums.

For the new disc, titled Dance Your Asteroids Off: The Complete Star Wars Collection, Meco digitally re-recorded some of his early Star Wars music with new sound effects, and he also composed three new songs. The first is classic Meco—a funky medley of John Williams' most dynamic compositions from The Phantom Menace, "Duel of the Fates" and "Augie's Great Municipal Band."

The other two new songs—
"Cousin Jar Jar," which swings to
the chorus of the Isley Brothers'
"It's Your Thing," and "A Jedi
Knight" (sample lyric: "There's a
point in our lives/ When we meet
light and dark/ If we want our lives
to shine/ The choosing is ours")—
are Meco originals.

Meco-whose first Star Wars record was re-issued in 1999 by Universal's Hip-O label with a vintage, unreleased eight-minute dance mix of the 'Main Titles/Cantina Band" single-told the Insider he was inspired to return to the Star Wars universe after hearing just the first minute of John Williams' "Duel of the Fates." Describing his approach this time as less disco and more Latin-flavored, Meco enthused, 'The magic was there immediately-it was Star Wars all over again!" Amen, Meco.

Star Wars
Road Trip Update
AS THIS ISSUE WENT TO
PRESS, Samuel L. Jackson finally

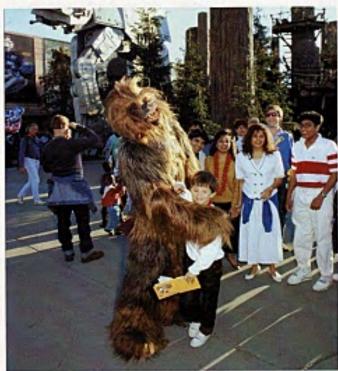
received his Star on the Hollywood Walk of Fame, We'll have full coverage of the event in the next insider!

Star Wars Weekends Take Over Disney World

WRILE EYERY DAY may very well be a Star Wars Day for fans, Walt Disney World made it official in May when the Florida fantasy land's Disney-MGM Studios theme park hosted Star Wars Weekends, featuring appearances by Star Wars stars and much more.

Fans were treated to a nightly Cantina Street Party, video presentations on the making of The Phontom Menace, trivia contests, a Star Wars parade, and face-to-face meetings with costumed Star Wars characters, including Chewbacca, Darth Vader, Boba Fett, and more stormtroopers than you could shake a stick at.

Highlights of the month included personal appearances from stars Carrie Fisher (Prince Leia), Jake Lloyd (Anakin Skywalker), and Peter Mayhew (Chewbacca), as well as Kenny Baker (R2-D2), David Prowse (Darth Vader), Hugh Quarshie (Captain Panaka), Jeremy Bulloch (Boba Fett), and concept artist lain McCaig.



STAR SIGHTINGS

» What are your fave Star Wars celebrities up to?

Four of the classic Star Wars trilogy's Oscar-winning special effects artists will be crafting the effects for modern takes on some classics: JOHN DYKSTRA, effects supervisor on the original Star Wars, is creating the special effects for the bigscreen version of Spiderman for director Sam Raimi (Evil Dead, Darkman). No word yet on what actor will be spinning the webs. ... PHIL TIPPETT, the stopmotion and creature king of the classic trilogy, is behind the Invisible Man effects for Hollow Man, directed by Paul Verhoeven (RoboCop, Starship Troopers). ...

RICHARD EDLUND, who did effects for all three original movies, is supervising the effects for Caddyshack and Groundhog Day director Harold Ramis' remake of the 1967 comedy Bedazzied.... And cantina make-up master RICK BAKER, fresh off Nutty Professor 2: The Klumps, has signed with director Tim Burton (Batman, Sleepy Hollow) to create the special make-up effects for the new version of Planet of the Apes....

Almost there, but not quite: HARRISON FORD (Han Solo) has done an about-face on reprising his role as CIA analyst Jack Ryan in The Sum of All Fears. which would have been his third go-round as the Tom Clancy-created character. This marks the second consecutive picture Ford has opted not to make-he also changed his mind before committing to playing the U.S. drug enforcement czar in Traffic, a sprawling drama for director Steven Soderbergh (Out of Sight, Brockovich). Michael Douglas took his place. ... NATALIE PORTHAN (Padmé) is being courted to star with Ricky Martin in Dirty Dancing 2, but at presstime Portman had not made a decision....

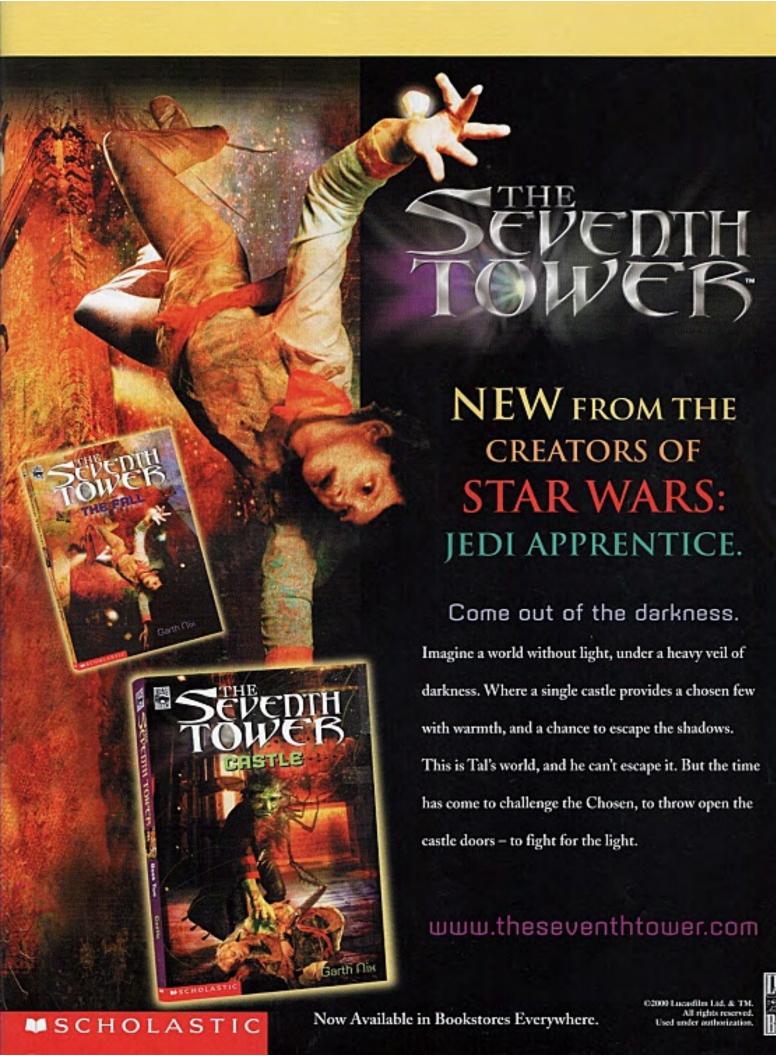
Score two for the Empire: JAMES EARL JONES (the voice of Darth Vader) will star in the independent thriller Finders Fee as the owner of a winning lottery ticket that falls into the hands of U-S71's Erik Palladino. ... JULIAN GLOVER (General Veers) co-stars with Uma Thurman, Gerard Depardieu, and Tim Roth in Votel, a French-English co-production that marks screen-writer Tom Stoppard's first work since Shokespeare in Love. ...

Score three for the Republic: TERENCE STAMP (Valorum) reunites with his Biliss co-star Sheryl Lee (a.k.a. Twin Peoks' Laura Palmer) in Kiss the Sky. ... HUGH QUARSHIE (Captain Panaka) appeared in the NBC miniseries Jason and the Argonauts with Dennis Hopper and Natasha Henstridge. ... RALPK BROWN (Ric Olie) is starring as a gangster in the British television series based on the feature film Lock Stock and Two Smoking Barrels. ...

Two for one: The recent film The Virgin Suicides was directed by former handmaiden sofia coppola (Saché) and featured HAYDEN CHRISTENSEN (Anakin Skywalker) in a supporting part. ...

Behind the Mogic: Episode I novelization author TERRY BROOKS' new novel Magic Kingdom for Sale—Sold is being developed as a feature film by producers Arnold and Anne Kopelson (The Fugitive).... Star Wars and Empire film editor PAUL HIRSCH is editing the Eddie Murphy sci-fi comedy Pluto Nash....

Touchdowns: Black Stallion director CARROLL BALLARD, a second unit photographer on the original Star Wars, will direct Richard Gere in the football-centered drama One for the Ages.... Another Star Wars second unit photographer, TAK FUILMOTO, was cinematographer on a little movie called The Sixth Sense and will next shoot the Keanu Reeves football comedy The Replacements.



I Was a teenage interview by scote thernory black and white photography by samuel nathan primero the samuel nathan primero

canadian actor hayden christensen, 19, talks to the insider about taking over the most important role in the star wars saga-anakin skywalker, the Jedi knight who will become barth vader.

HAYDEN CHRISTENSEN IS ANAKIN SKYWALKER. HAYDEN CHRISTENSEN IS DARTH VADER. BUT WHO IS HAYDEN CHRISTENSEN?

he question is understandable, since the casting of Anakin Skywalker, perhaps the coolest, most complex archetype in cinema history, was one of the motion picture industry's most-anticipated and speculated-about decisions in recent memory.

Fans wanted to know the answer to one of the Star Wars saga's oldest questions: what did Darth Vader look like before he put on that famous black helmet? And Hollywood wanted to know which lucky young actor would be chosen to star in two likely blockbusters—would it be Leo? One of the Dawson's Creek kids? Or maybe some guy who's never acted but was mentioned on the Internet?

All along, George Lucas insisted the actor he chose would be an unknown, just like Mark Hamill, Harrison Ford, and Carrie Fisher, the stars of his original trilogy, were in 1977. He stayed true to his word, choosing an obscure but charismatic young Canadian actor whose most prominent role to date was as a troubled teen on the Fox Family Channel cable series Higher Ground.

Christensen—who will play Anakin in both Episodes II and III—emerged out of over 400 actors from a nationwide, months-long talent search undertaken by Robin Gurland, the casting director who also brought Jake Lloyd (the nine-year-old Anakin in Episode I) to George Lucas' attention. With Episode II taking place roughly 10 years later, one more person was needed to join the pantheon of actors who have portrayed the character, including Lloyd, David Prowse (who wore the Darth Vader costume in the classic trilogy), James Earl Jones (who supplied Vader's voice), stuntman Bob Anderson (who handled most of Vader's lightsaber battles), and Sebastian Shaw (the late actor who played the older Anakin in Return of the Ledi).

A native of Vancouver (his family later moved to Toronto, where he grew up with a brother and two sisters), Christensen is also an athlete who nearly pursued tennis instead of acting. In addition to Higher Ground, he had a regular role on the Canadian soap Family Passions when he was just 13, appeared in the films in the Mouth of Madness and the recent The Virgin Suicides, and had roles in a number of television movies, including Love and Betrayal: The Mia Farrow Story and the recent Freefall and Lost in a Purple Haze.

But clearly, Hayden Christensen's biggest role is yet to come. And what a role—he gets to portray Anakin Skywalker during both his rise as a Jedi Knight and his fall to the dark side as a Lord of the Sith. He must convey the goodness of Jake Lloyd's Anakin and the vicious, remorseless evil of Darth Vader, the guy who choked Imperials just for kicks. He gets to swing a lightsaber, summon the Force, and romance Natalie Portman. He is the father of Luke Skywalker, the father of Princess Leia.

That's why the insider thought it was important to get to know Hayden Christensen beyond the list of movies he's done or sports he's played. Like we all wondered when the casting announcement was made in May, who is this guy, anyway? Just days after he won the role of Anakin Skywalker, the actor sat down with us for his first exclusive *Insider* interview at his agent's office in Beverly Hills. As soon as he walked in the door, it was easy to see why he stood out among all the Anakin hopefuls. Christensen was warm, easy-going, and laughed a lot—but he was also articulate, serious about his craft, and intense in his commitment to it. Answering every question easily, Christensen gave us plenty of time to get to the bottom of who he is.

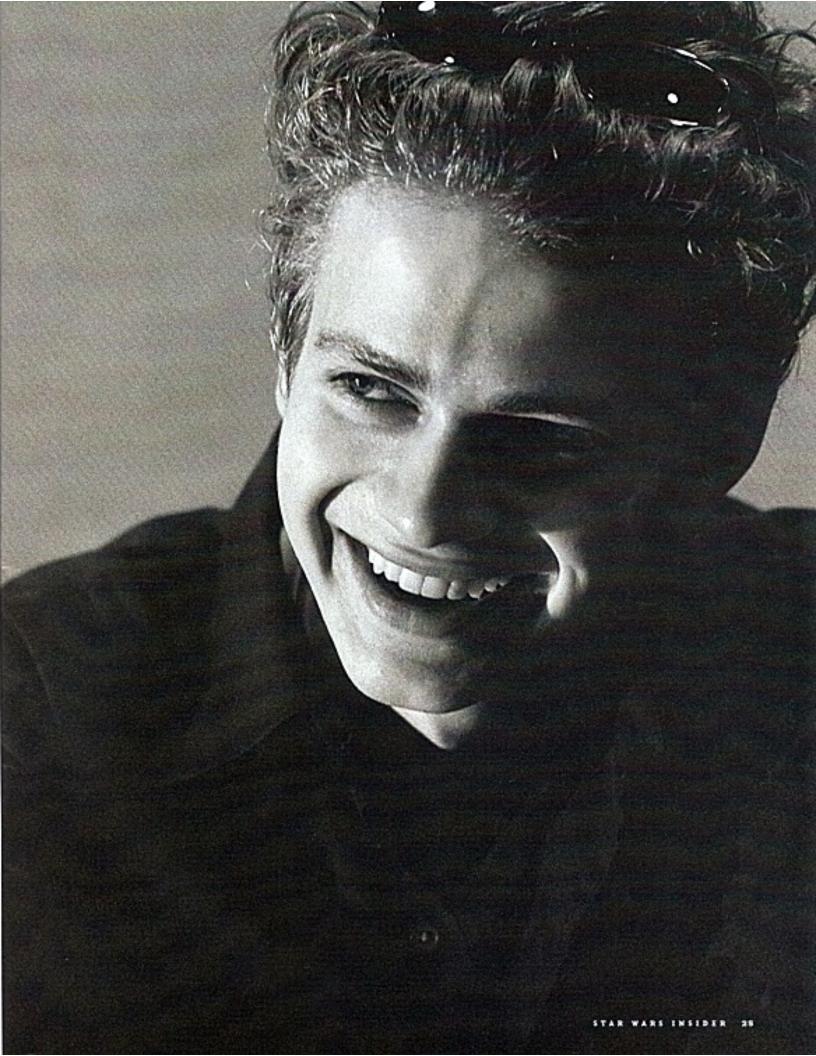
CONGRATULATIONS, HAYDEN!

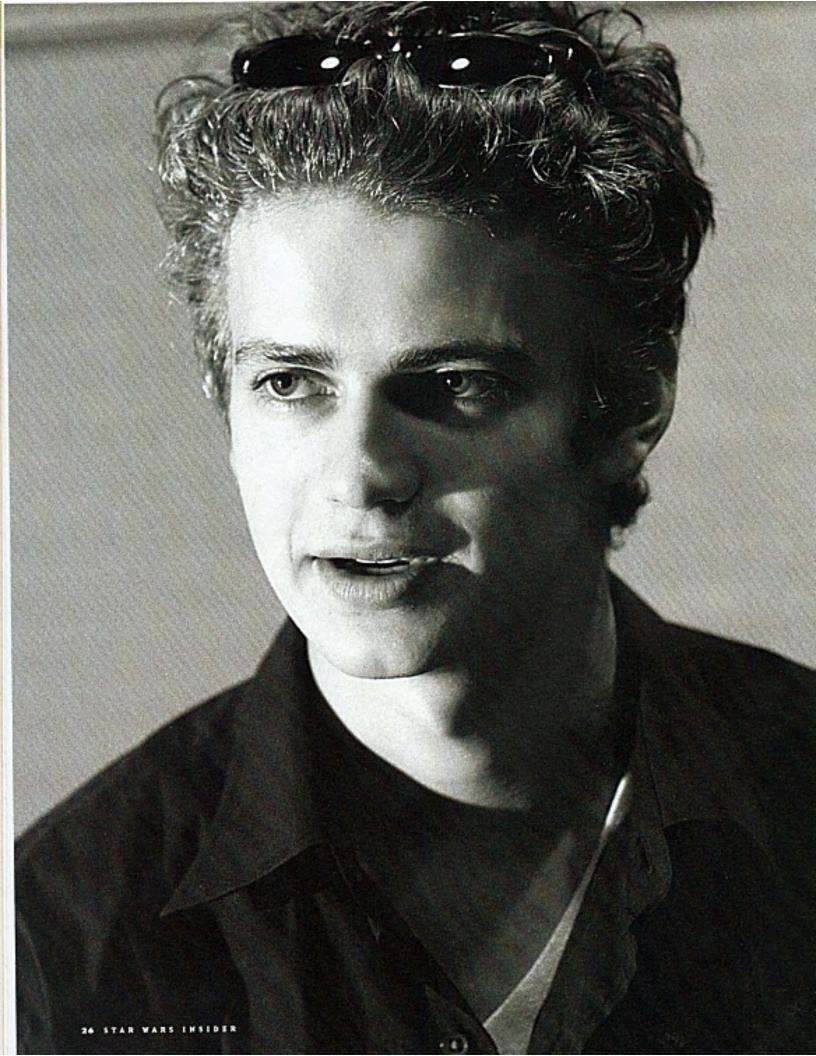
Thanks!

AFTER YOU WERE CAST, LUCASFILM WAITED TO ANNOUNCE YOUR NAME UNTIL ALL
THE CONTRACTS WERE SIGNED AND PAPERWORK WAS COMPLETED. WHAT WAS THAT
WEEK LIKE, WHEN THE ONLY PEOPLE YOU
COULD TELL WERE YOUR FAMILY AND
FRIENDS?

It was tough. I didn't even tell most of my friends. Just my best friend and some of my family members knew. I wasn't allowed to tell anybody. I was half-convinced that it was this big scheme that they were running, because there was all this anticipation over who was going to get the role. I figured I was sort of like their decoy, that they were going to say that I had it, just to throw everybody off, and I didn't really have it, and later they were going to announce someone else. That would have been so cruel. I was so relieved when I signed the contract.

Mostly, though, I just walked around with a huge grin on my face, and everyone asked,











"USUALLY YOU DON'T SIGN ONTO A FILM BEFORE YOU'VE READ THE SCRIPT. BUT THIS IS DEFINITELY THE ONE EXCEPTION."

"Why are you so happy?" I would just say, "You'll find out sooner or later." It's been very surreal. It's the hardest thing, because I love to share.

It'S PROBABLY JUST THE BEGINNING OF HOLDING BACK ON SHARING DETAILS ABOUT EPISODE II.

Yeah, and it's hard to not tell people, but that's what we've got to do.

WHERE WAS THAT WEEK SPENT-AT HOME IN VANCOUVER?

Yes, I was doing a television show called Higher Ground. We shot there for eight months. We did 20 episodes. I was actually born in Vancouver, and that was my first time back there. So it felt like home, I love it there. I keep my apartment there, but my family lives in Toronto. I love Toronto, too—very low key and friendly vibe.

KIND OF DIFFERENT THAN OUT HERE IN L.A., HUN?

Yeah, I've been out in Los Angeles for about a month now, and I thought I would enjoy it more than I am. Los Angeles, or Hollywood, just seems so full of ambition—overcrowded with ambition. It's overwhelming. I always thought it would be this place where artists could come for a place to create, which it's not really. It's much more commerce here than it is art, which took me by surprise.

How recently did you find out you got the part—two weeks ago?

Less than that, actually—about a week and a half.

HAVE YOU GOTTEN RECOGNIZED ON THE STREET ALREADY?

Yes! It's chaos already. We went to Mr. Chow's for dinner with my agent, and I guess someone tipped them off that we were there. There was a swarm of people when we came out. I'd never really experienced that before—you just get inundated with so many questions. I've never been through that before, so it was weird.

WERE YOU HOPING TO ATTAIN THAT KIND OF FAME?

It was never something I really thought

about. As an actor, you don't really think of how well you're doing in terms of your level of fame. It's rather the quality of your work.

DO YOU KNOW ANYTHING ABOUT THE STORY OF EPISODE II YET?

I don't know anything. I'm as much in the dark as everybody else. It's really weird, because usually you don't sign onto a film before you've read the script. But this is definitely the one exception.

WHAT MAKES IT THE ONE EXCEPTION IN YOUR MIND?

Because it's Star Warsl It speaks for itself come on.

HAS IT BEGUN TO SINK IN AT ALL THAT YOU'RE STEPPING INTO THE CENTRAL CHARACTER OF THE BIGGEST MOVIE SERIES OF ALL TIME? CAN IT EVEN SOUND REAL YET?

No, and I don't think it ever will. You know, it still feels very surreal. I'm beside myself. It's like I'm sitting next to myself, seeing myself, and asking, "Are you understanding this?"—"No, are you understanding this?" It's incredible. I never would have thought this would happen. I'm nervous, I'm excited, I'm overwhelmed. I'm experiencing so many different emotions right now. It's a lot to deal with. But I'm thrilled with the challenge.

WALK US THROUGH THE AUDITION PROCESS. YOUR FIRST MEETING WAS WITH ROBIN GURLAND, THE CASTING DIRECTOR. DID YOU READ FOR HER AT THAT POINT?

No, the first time was just a general meeting with Robin. I was in Vancouver doing Higher Ground, and I flew out just to meet with her, over at some hotel down the street, actually. We just had a normal conversation. We didn't talk about Star Wars, just about my experiences with acting and what I was doing. She put that on videotape, and George saw that.

Then, about two months later, I met with George over at Skywalker Ranch. And that was nothing but cool. It was my first time there, and it's very picturesque, and very surreal. You've got llamas grazing fields nearby, and it's beautiful, and then you walk into George's office and there he is. George Lucas. It was exciting for me. We just sat down and we talked—not about Star Wars. We didn't even talk about the film industry, really. It was just normal chit-chat.

SITING EACH OTHER UP?

Well, more him sizing me up, and me trying to, you know, be sized up well.

AT THAT TIME, THE BIG RUMOR CIRCU-LATING WAS THAT THE TOP CONTENDER FOR ANAKIN WAS LEONARDO DICAPRIO. DID YOU THINK YOU HAD A CHANCE?

I never really felt like it would come to fruition, that I would ever even test for it. It was just more of a field trip for me, going in and meeting George and getting to see the Ranch. When I found out that I was going to test for it, I still never thought it would happen. It was just cool, and that's it.

HOW MUCH LONGER AFTER YOUR MEETING WITH GEORGE WAS YOUR SCREEN TEST?

I went back about two months later to do the test screen with Natalie, which was great, because I've always respected her work.

HAVE YOU SEEN THE PROPESSIONAL?

Oh, yeah—I'm a fan of all her films. I think she's made some really smart choices in the work that she has done. I'm really excited to be working with her, and Ewan too. He's great, so that will be fun.

WAS IT EASY READING WITH NATALIE THE FIRST TIME? WHAT WERE YOU READING?

It was great. It was a scene that's not going to be used in the actual film, but it was still in context to Star Wars.

DID THEY GIVE THAT TO YOU IN ADVANCE?

Yes, I got that a couple of weeks before the test, and I made sure that I knew it like the back of my hand. But it was hard, because I didn't have a script to help me get a better idea of who this character was. Even though you know he's Darth Vader and there are all these other films about him, I wasn't sure where he was in the development, in the progression of Anakin to Darth. So, it was hard going into it. I was sort of in the dark.







"It was so cool. I was content with Just the experience (or the screen test). I got to shoot a scene from star wars!"

But when I sat down with George, I got a better sense of what I was supposed to be doing. And when you see George, he's kind of like a rock star—he has this entourage that just follows him around. But when you're alone with him and he's giving you direction, he makes you feel very at ease. He's very disarming.

So then Robin, Natalie, George, and I went to a separate room just to rehearse it a few times. We ran over the lines, and then we went into where we were going to shoot the screen test. Then we rehearsed the scene a couple of times on camera, and then we shot it. And we did reverses and close-ups, until George was happy with what we did.

SO HE SHOT IT LIKE A SHORT FILM?

Yeah! It was so cool—I was content with just the experience. I got to shoot a scene from Star Wars! They gave me an Episode I cap, too, and a nice Star Wars mug. I got a few souvenirs, and I was happy.

BEYOND PRACTICING THE LINES, HOW ELSE DID YOU PREPARE FOR THE SCREEN TEST? DID YOU PULL OUT ANY OF THE FOUR OTHER MOVIES?

Oh, yeah, I watched them religiously for a week beforehand. I wanted to make sure I was as prepared as possible. I also remember I picked up a copy of your magazine before I went to go and meet with George. I was like, "They have their own magazine?!" That is so cool.

AMAZING BUT TRUE. WHAT EFFECT DID WATCHING THE STAR WARS FILMS HAVE ON YOUR AUDITION?

Well, George has a very specific way of writing in the Star Wars context. It's not a normal way of speaking. I wanted to get a feel for that for the most part, familiarize myself more with some of the Star Wars themes, and get an idea of the sensibilities that Jake Lloyd and Sebastian Shaw brought to the character—just to get an idea of what they were bringing to Anakin. I picked up on some of those things.

WHAT DID YOU PICK UP ON?

Well, Jake brought this very innocent, very naive side to the character. And Sebastian brought a very pure intensity to the role.

SO AFTER THE SCREEN TEST, YOU WENT BACK TO VANCOUVER, AND GOT A PHONE CALL RIGHT?

I was in bed, and my roommate walked into my room and handed me the phone. It was my agent and they sounded really excited, so I knew immediately what was going on. I just walked outside for a minute, and then I called my mom.

How are your friends and family reacting to your new role?

They're all very happy for me. I think that I've surrounded myself with very good people, so nothing's really changed for me, it's pretty much the same. But this is just going to be so cool, seeing myself wielding lightsabers and using the Force. Who gets to do that?

I READ THAT YOU WERE GOING TO TRAIN IN THE MARTIAL ARTS STYLE OF BO.

I was going to take some Bo classes just for myself, to familiarize myself with some of the moves. But I was just told not to do that actually, and to take fencing instead, which will give me a better idea. So, I'm going to take some fencing classes before I get to Australia. I go out the beginning of June, and I work with Nick Gillard, who is the stunt coordinator, for about three weeks, everyday, learning the different fight scenes. I'm going to try to do most of my own stunts.

You're already an athlete, right?

Yes, I come from an athletic family. My father went to university on a football scholarship, and my brother was a runner. He went to the University of Pennsylvania on a running scholarship. And I've played competitive tennis and competitive hockey. My original plan was to go to university on a tennis scholarship, but I got side-tracked with acting.

How DID YOU GET SIDE-TRACKED?

By doing Higher Ground. But I've been acting since I was seven.

SO ACTING WON OUT OVER TENNIS?

Yes, I've put my academics on hold for right how. I don't know what I'm going to do after we finish filming the next Star Wars—go back to school, make another film, both—or go travel. I'm not sure. But this is what I've always wanted to do. This has always been my dream.

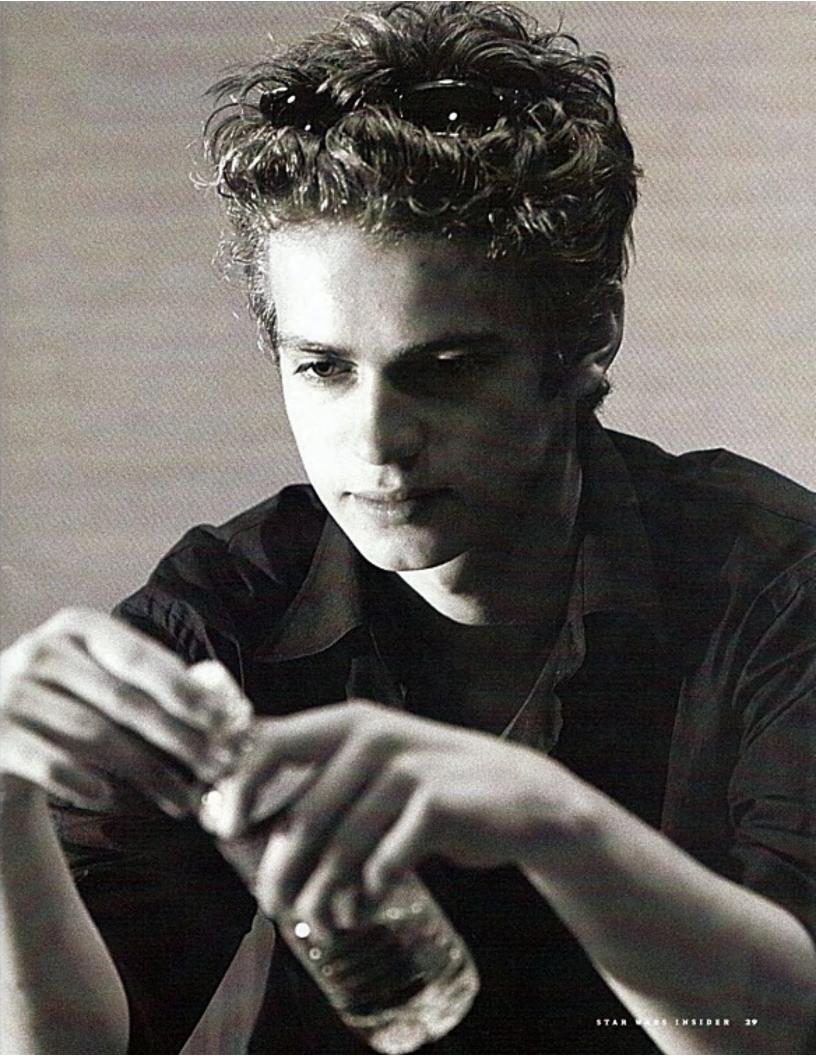
SO YOU CONSIDER YOURSELF MORE OF AN ACTOR THAN AN ATHLETE?

Definitely, But I wanted to go to university and have that experience.

YOU WENT TO A PERFORMING ARTS HIGH SCHOOL. WAS IT LIKE FAME?

No, it was actually a performing arts program within a mainstream high school. So to go to the high school, I had to audition and be accepted, but I only took one performing arts













"WHEN EPISODE I CAME OUT, MY ENTIRE HIGH SCHOOL VACATED, JUST TO GO SEE THE FIRST SHOWING OF IT."

course, drama. The rest of my courses were with a mainstream high school, math and everything else. But that's what gave me the acting bug. My teachers there were so inspirational in guiding me through this process. I owe a lot to them.

HO DID YOU START ACTING AS A CHILD?

I got into the business when I was about seven. My older sister was Junior World Champion on the trampoline, and they wanted her to do a Pringles potato chips commercial. She did it, and then afterward they suggested she get an agent. When she went to go meet with one of these agencies, there was no one home to baby-sit me. I was just along for the ride, and they asked me if I wanted to do a few commercials. I said sure. And that's how I originally got into it. But I didn't get the acting bug until I was in high school.

WHAT IS IT ABOUT ACTING THAT YOU LOVE?

It's the ability to reinvent yourself. There are so many things that I myself would never do, but I have the ability to live vicariously through my characters. They say it's the shy man's revenge—which in my case it definitely is.

YOU THINK YOU'RE PRETTY SHY?

I'd say so. But acting definitely brings it out of me.

YOU DON'T SEEM SHY.

Yeah, interviews are different.

HAD YOU DONE A LOT OF INTERVIEWS BEFORE ALL OF THIS?

No. I started to get introduced to the whole idea during Higher Ground, so that prepared me a little bit.

GETTING THE ROLE ON HIGHER GROUND MUST HAVE PELT LIKE YOUR BIG BREAK AT THE TIME.

I never really wanted to do television. I always wanted to make films. I've always had a love for film, and the reason why I developed such an interest in acting was because at the time that was the only way I could be involved in films. I couldn't direct, I couldn't produce, I couldn't do any of the other creative stuff like that, and that's why I got into it.

AND NOW YOU'VE MADE A FIVE-YEAR COM-MITMENT TO YOUR NEXT TWO FILMS.

And I couldn't be happier—what a film to commit to!

You recently appeared in The Virgin Suicides, directed by Sopia Coppola.

Well, if you look hard, you'll see me in the background running by. I have a few lines, but I'm not one of the leads.

YOU KNOW, SOFIA COPPOLA IS IN EPISODE I AS ONE OF THE QUEEN'S HANDMAIDENS.

No way! Are you kidding me? I had no idea. That's pretty cool.

You've played Woody Allen's son in a TY-movie, and a creepy kid on a bike in John Carpenter's In the Mouth of Madness. Do you have a payorite pre-Star Wars role?

All my favorite work so far has been on stage. I've done a couple professional productions. I did Hamlet. That would probably be my favorite part—Hamlet.

FROM HAMLET TO VADER.

[Pretending to be weighing two sides of a scale] Hmm, Hamlet, Vader. Hamlet, Vader.

AREN'T YOU A MUSICIAN TOO?

I play the piano and some other instruments.

WHAT KIND OF PIANO DO YOU PLAY?

Jazz, Blues—I can't read a note of it, but I've been playing since I was about seven.

WHAT KIND OF MUSIC DO YOU LISTEN TO?

I listen to everything—OutKast, Ben Harper. I don't really listen to country, but I listen to most everything else.

WHAT DO YOU DO WHEN YOU HANG OUT WITH YOUR FRIENDS?

I don't know. Go shoot stick, just normal stuff. Find something to do. Usually we just sit around contemplating what we want to do.

WHAT DO YOU READ?

I read a lot of magazines. Colors, Details, there's a slew of them that I have at home. Star Wars Insider! [Laughs.]

WHAT ARE YOUR FAVORITE MOVIES?

The Princess Bride is probably at the top of the list. Living in Oblivion. And Without Limits, I like that movie a lot. It's with Billy Crudup – it's the Steve Prefontaine story. They made two of them, and it's the good one

OTHER THAN HIGHER GROUND, WHAT DO

Well, to be honest, I've never seen an episode of Higher Ground on TV—I don't have cable. But I love The Simpsons.

WHO IS YOUR FAVORITE CANADIAN STAR?

Do we have many? The Canadians are breaking out now—we're taking over. Who was it that I just found out was Canadian? Macy Gray is Canadian, I just got her CD. I'll say Macy Gray.

BRYAN ADAMS-PRO OR COM?

Con. Celine Dion—con. We apologize for them.

DO YOU HAVE A PAYORITE STAR WARS MOVIE? YOU'VE WATCHED THEM QUITE A BIT LATELY.

I'd have to say the first one, because it was so ahead of its time. It was so revolutionary in terms of filmmaking—all of his films are, but I'd say the first one was my favorite.

Do you have a favorite Star Wars characted?

Vader! [Loughs]

ANYONE BESIDES VADER?

Yoda, Hove Yoda,

I JUST FIGURED I'D GET IN AS MANY QUESTIONS AS I COULD BEFORE YOU GOT TOO

Nah, I've got time. This is Star Wars—this is

THIS IS YOU. ISN'T THAT AWESOME?

It's weird. It's almost too much to deal with.

IS IT WEIRD THINKING THAT STAR WARS BEGAN BEFORE YOU WERE EVEN BORN?

Well, Star Wars has always been a part of my







"THE PRINCESS BRIDE IS PROBABLY AT THE TOP OF THE LIST. LIVING IN OBLIVION. and without limits, I like that movie a lot."

life, though, I grew up on it, so it seems weird in that sense. Star Wars was, of course, before my time, but everyone's seen it and everyone loves it. The fans are just so devoted. We were big into Star Wars and all the paraphernalia. My brother had every figure, every starship. He's 27, and he's fanatical about Star Wars.

When Shadows of the Empire came out on Nintendo 64, we used to lock ourselves in my bedroom and relay the controller back and forth until we became Jedi Knights. If I played it too much, I remember, it used to visit me in my dreams. I used to have dreams that I was in the Star Wars game. It just had such an impact.

WHAT WERE YOUR SHADOWS OF THE EMPIRE DREAMS LIKE?

Everything was very boxy, and very digitalized. That game was great.

WHAT DID YOU LIKE BEST ABOUT STAR WARS WHEN YOU WERE A KID?

Just the—you know—everything! It was just so different from everything else that I'd seen, and it affected so many other people that I knew. Some of my friends are fanatical about Star Wars. When Episode I came out, my entire high school vacated, just to go to the first showing of it. We all rushed to the theaters to see the noon showing of Star Wars. We also bought tickets for the theatrical trailers—we paid seven bucks, and then we left when the movie started.

WHAT DID YOU THINK OF EPISODE I WHEN YOU FIRST SAW IT?

I thought it was great. I loved it. It was such a cool film. You know, I was always curious what Darth Vader was going to look like under the mask.

AND NOW, YOU KNOW HE LOOKS LIKE YOU. Yesh-whos.

OF ALL THE ACTORS WHO HAVE PORTRAYED AMAKIN, YOU'RE GETTING HIM AT PER-HAPS THE MOST INTERESTING POINT OF HIS LIFE.

It's going to be a pretty cool development. You know, aside from the fact that it's Stor Wars, and it has this cultural following, and it's a huge event, I'm thrilled to be working on it mostly because it has all these mythic qualities and religious parallels. As an actor it's going to be very challenging. I'm looking forward to it.

How does this character compare to

It's a complete 180 degrees from what I was doing before. So I'm excited. Plus, I've never worked on a film of this scale. That's exciting, too.

WHAT IS YOUR EXPERIENCE WITH SPECIAL

Zero to none. Most of the work I've done has been in low budget films. Higher Ground didn't have a very big budget.

HAVE YOU EVER PLAYED A BAD GUY

My character on Higher Ground was a bad kid. He was a troubled, drug-abusing, messed-up, sexually abused punk. He's not a bad kid though. He's just messed up. He's confused. I don't think anyone at that age is innately bad, there's just some confusion. But if you watch the show, there's definitely a progression, and a development to some understanding of what was happening in his life that was making him make these mistakes.

ACCORDING TO STAR WARS LORE, AT SOME POINT DARTH VADER HUNTS DOWN AND SLAUGHTERS ALL THE JEDI.

Yeah. It's going to be weird making that transition from pretty much the pinnacle of good which Jake embodies—to the most powerful man in the universe, the darkest, evilest Darth.

WHEN I WATCH THE MOVIES, IT'S HARD TO RECONCILE LITTLE JAKE LLOYD WITH DARTH VADER. IT SEEMS LIKE A WHOLE DIFFERENT PERSON TO ME. ARE YOU MERYOUS ABOUT BRIDGING THAT GAP?

Of course I'm nervous. I think something would be wrong if I wasn't nervous. But I've got two films to make that transition, and George is going to outline it. It will be a challenging task, but it will be a fun collaboration between myself and George.

CLEARLY HE SAW SOMETHING IN YOU THAT GAVE HIM CONFIDENCE. WHAT DO YOU

THINK IT IS ABOUT YOU AS AN ACTOR OR A PERSON THAT HELPED HIM SEE THE POTENTIAL FOR BOTH THOSE SIDES?

I don't know—if I were to say anything, it would be boasting.

DO YOU KNOW IF YOU'LL BE PUTTING ON THE HELMET?

I don't know—but I know it would be pretty cool though! It was funny, because the costume designer, Trisha Biggar, called me up yesterday. She described to me what I was going to be wearing. She said, "You're going to be in your basic Jedi outfit, with your belt to hold your lightsaber." It just sounds weird to hear that—your lightsaber. It's the coolest thing.

WHAT ARE YOU MOST LOOKING FORWARD TO ABOUT THIS SUMMER?

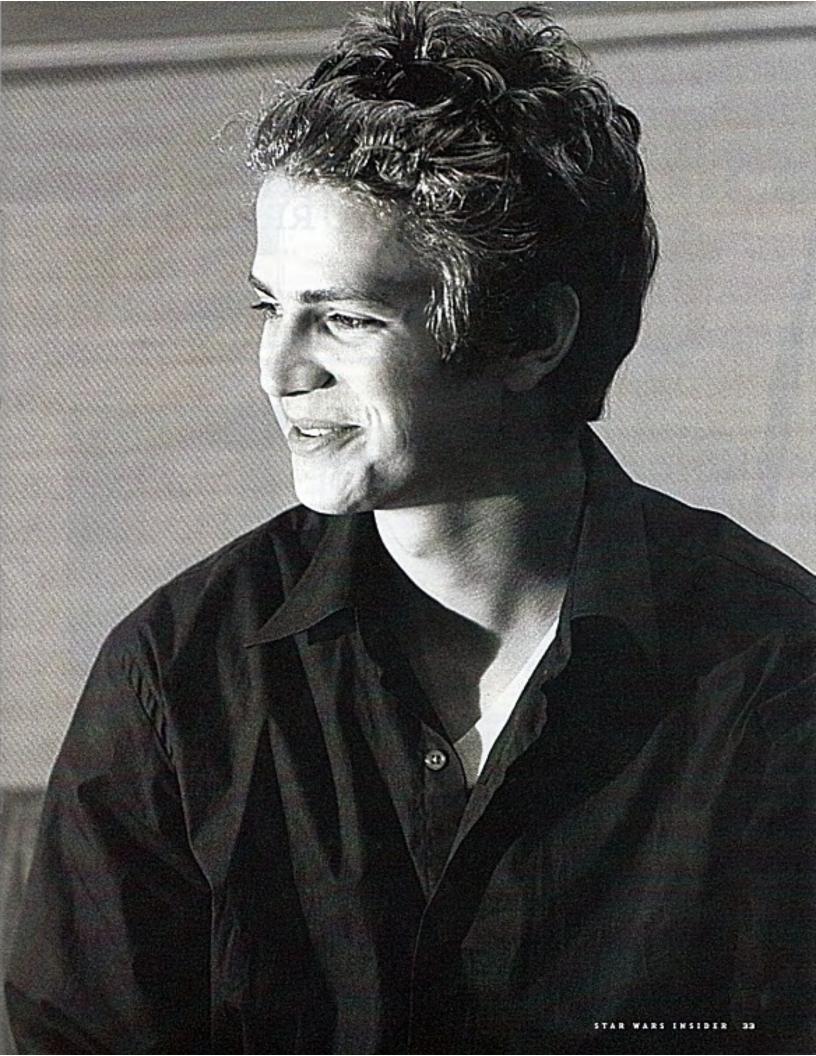
There are so many aspects that I'm so thrilled to be involved with. I've never been outside of North America, so this will be my first chance to see some of the other parts of the world—and it's going to be pretty cool to do it on the Lucas Tour Bus!

AND I'M SURE IT ALMOST GOES WITHOUT SAYING YOU'RE EXCITED TO HAVE YOUR OWN ACTION FIGURE?

Yeah—it's cool, having little kids playing with little figurines of my character, or the character that I'm going to portray. He's not just my character. It will be really weird, because Star Wars is everywhere. You know, you see Jake's face everywhere. I don't know if I'll ever get used to that. I could be drinking myself out of a Pepsi can. So we'll see—I'll just take it as it comes.

How much of your job as an actor will be emulating the mannerisms of the prior Anakins-Jake Lloyd, Sebastian Shaw, David Prowse, and James Earl Jones?

Well, of course, there has to be some consistency. But the movies are at such different times in Anakin's life that I think I'll have room to play and create. I'm going to try to bring some of the sensibility that Jake brought to the role, and some of the feeling that Sebastian brought to it. But for the most part, I'm going to create my own Anakin—so be prepared.





MICHONNE BOURRIAGUE

BY KEVIN PITZPATRICK

HER THREE-SECOND SCENE DURING THE PODRACE lasted about as long as it took to read this sentence. Yet thanks to the character's intriguing look, a Star Wars Insider cover (Insider #45), and a substantial role in the Dark Horse comics, bounty hunter Aurra Sing crossed the threshold into a prequel-era fan favorite. But while fans have gotten to know more of Aurra, little was known about the young woman who played her, a mysterious model/actress named Michonne Bourriague (pronounced mi-SHAWN bore-ee-AY).

Until now, she has been as much an enigma as the character she played, with some followers mistakenly assuming she was a
European supermodel. In fact, while she has
spent time modeling in Europe, Episode I's
ruthless-looking bounty hunter was
brought to life by a former high school
volleyball player, then 20 years old,
who grew up in the California
town of Santa Cruz and who in
May celebrated her 22nd

May celebrated her 22nd birthday—and the one year anniversary of her big screen debut as Aurra Sing.

"I love talking about her," Bourriague told the *Insider* in her first-ever published interview about her



"WE HAD SO MUCH FUN ON THE SET. THEY HAVE PHOTOS OF ME DANCING TO THE SPICE GIRLS IN MY AURRA SING COSTUME-I JUST WANTED TO HAVE A GOOD TIME. IT WAS A BLAST."

Episode I experience. Speaking from Las Vegas, where she was taking a break from modeling, Bourriague was happy to finally go on the record about her time in the Star Wars universe.

"I loved being Aurra Sing," she continued.
"I just wanted to keep it as true to my personality as I could during the day of filming when I was around everybody. I didn't want to be nervous—I just wanted to be myself, and I was. We had so much fun on the set. They have photos of me dancing to the Spice Girls in my Aurra Sing costume—I just wanted to have a good time. It was a blast."

The image of Aurra Sing dancing to the

Spice Girls would probably not surprise Bourriague's friends, who know her as a funny, warm young woman who loves people and having fun. "They'd say I'm a spaz," she said with a big laugh. "I'm pretty energetic."

Bourriague may have played a gun-toting anti-hero, but she's really a California girl who loves the Los Angeles Lakers and playing sports. You'd find her on a golf course, not a shooting range. She listens to Fiona Apple and Dave Matthews, and spends some of her free time writing poetry and keeping a journal, which she's done for 10 years. Bourriague—who was born May 27, 1978, almost exactly one



year after the release of the original Star Wars says she was a typical teenager, playing volleyball for seven years, a member of student government and of lots of clubs.

With a name like Michonne Bourriague, the actress was assumed by many Phantom Menace fans to be French. Not quite. She was born in Carson City, Nevada (but grew up in Santa Cruz), and while her last name has French origins (her grandfather hails from Louisiana), her distinctive first name was chosen by one of her sisters.

"I'm very family oriented," she said, thanking her dad Mike and stepmom Julie for their support. "I have three older sisters and one younger brother. My older sisters are like my moms. I've been so loved and spoiled my whole life. I have a huge family. They are all very excited for me about my new career. My mom and my 11-year-old brother, Travis, are my biggest fans—he's really into Star Wars, too."

AFTER BOURRIAGUE GRADUATED from Golden Sierra High School in Auburn, California, and friends urged the 5-foot 9-inch stunner to try modeling. "I've always seen myself as a tomboy at heart, never as a model," she said. "So I was like, "What?!" But I tried it." A fashion workshop in Santa Cruz led to Bourriague signing with Look Models in San Francisco in late 1998. The agency sent her photos to the Episode I casting office, and good luck shined on her. Bourriague was summoned for an audition.

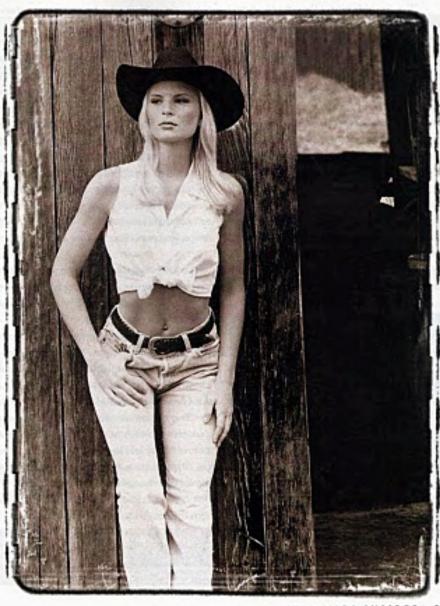
"My agent called and asked me if I knew who George Lucas was," Bourriague recalled, with a laugh, "I was like, 'I think I do, didn't he create Star Wars?!' Mr. Lucas wanted to see me for a small part. I was in the grocery store freaking out, I was so excited. But I had no acting "THEY WERE CALLING ME 'BABE-A FETT' ON THE SET-I DIDN'T EVEN KNOW MY CHARACTER'S NAME-IT WAS ALL A BIG SECRET..."

experience, maybe some natural ability. I'd never taken any acting classes besides high school drama. But they told me it wasn't a speaking role—they needed someone with 'model body' for it."

Bourriague approached her audition as Aurra would—with strong and straightforward precision. "I went to the casting and there were four other girls there," Bourriague said. "My first priority was to go right up to Mr. Lucas and say, I'm so honored to meet you—I think your work is just so awesome," and just straight-up shake his hand. And that's exactly what I did."

Of course, she also had to try on the Aurra Sing costume, but Bourriague said, "I think I maybe won him over with my personality, because I was just so excited to be there. I just wanted to make the most of that moment with him. Then I joked around a little bit. I had a good time meeting him—I was just so honored. I never thought I'd get the part. I never expected anything out of it. Next, I went back to my agency and they told me they liked me, and that I got it. We were all so excited. But never in a million years did I ever expect what became of it."

Bourriague had landed a part in one of the most anticipated movies of all time—and it was only her first modeling assignment. When filming approached, she was nervous, but for support she relied on her grandfather, Roy Bourriague. "My grandfather is my idol," she said. "He's the most amazing man—he has the biggest heart and has taught me so much in





my life. That man will do anything to help you in any way. He's 87 and still climbing roofs, six or seven days a week, working construction. He's amazing.

"The day of filming, I thought of whom I wanted to take, and instead of my boyfriend, I thought Grandpa was the one to take. I left him the next day at the hotel when I went to the filming, because I wanted to be as professional as possible. I didn't want to bring all my friends and family to be in the way. But what's funny is when I got to ILM, I was asked If I brought anybody! I was told everyone brings along someone. So they said they'd go pick him up, and I think they sent a limo to get Grandpa! So he met Mr. Lucas and watched the filming. He was in awe of it all."

Lucas was involved with Aurra Sing's visualization every step of the way, according to Bourriague, "George Lucas is so amazing," she said. "He knows exactly what he's doing. The day of filming he told me, 1'm going to make a

WHO IS THIS BOUNTY HUNTER?

AUTHORISMS

BURRESING

FULL CEVERAGE OF THE STAR WARS CELEBORITION!

WHO IS THIS

BOUNTY

HUNTER?

AUTHORISMS

star out of you in three seconds.' I looked at him like, "You're crazy, you know. What are you talking about?!' When he said that, of course, what a dream to be able to make me a star in three seconds! Really, I didn't comprehend what he was talking about. I didn't.

"He was there the whole time," she continued. "Actually, I had heard from people that he works with that he didn't go to all the little extra scenes in the movie, that they thought it was cool that he was there. He talked to me between filming; he's a very cool guy. He mainly was trying to tell me about Aurra Sing's personality, what she was about so that I could be in character, even though I was just watching the race go by. I wanted to look as fierce and as powerful as possible. Right away I felt connected with that character because I had so much fun playing Aurra Sing."

FANS WANT TO KNOW EVERY-THING THEY CAN ABOUT THE BOUNTY HUNTER, so what did the actress who brought her to life find out?

"They were calling me 'Babe-a Fett' on the set—I didn't even know my character's name—it was all a big secret," she said. "They gave me a little info on her personality for the shots so that I could look fierce and very powerful while standing out on the ledge. I wanted to be in character as much as I could to soak up the moment. They said she's a bounty hunter, ruthless, she kills people. I later learned from the comics that she has six Jedi lightsabers.

"Mr. Lucas was walking back with me from the photo shoot after the actual filming," she continued. "He accidentally slipped me her name. So I said, 'Oh, so her name's Aurra Sing?' and he replied, 'Yeah, but don't tell anyone, don't say anything.' So that was a big secret I kept and didn't tell anyone for a real long time."

While the filming of her scene in November 1998 took four hours, Bourriague spent more than six hours in the makeup chair-although she didn't have to shave off her long blonde hair. "It was a plastic cap," she explained. "They pretty much glued my hair down. Then they put that cap over my hair, pulled my ponytail through a little hole on the tippy-top, and added that huge extension ponytail. It was a red-



head extension—my hair's blonde. They used acetone to melt the plastic cap into my skin to make it look as real as possible."

Bourriague's costume, no less complicated, also became a big hit. "I had on a really tight bodysuit and original Star Wars boots, Jedi boots," she said. "Then they made my whole costume look dirty. I had that huge gun on my back. Two guns were on my hips. Then I was ready to go. I had my antennae on my head, and some kind of bombs or bullets on the back of my vest."

Bourriague said that being Aurra Sing for the "fashion shoot" was something she'll never forget. "I had a blast doing that. I had so much fun. I'm sure you've seen the pictures of me on the Star Wars Web site, how I got to stand with my arms criss-crossed with the guns. I got to act real tough."

But after her day of fun at ILM, Bourriague had to wait several months before the movie was released and she could reveal her exciting secret. "The day the movie came outoh my gosh," she exclaimed. "I wanted to get all my friends and family together in one big section of the theater, I was so excited when the scene finally came. But I didn't know how much I was going to be onscreen. I didn't know how much they cut out, or how long it would be. I knew it wasn't going to be that long, but I didn't know how quick it was going to be.

"When I saw the movie for the first time, I just wanted to tell everyone in the theater, 'That's me up on the screen!' But I didn't. It was so exciting to see myself on the big screen—it was like a dream."

POST-PHANTOM MENACE, BOURRIAGUE
LAUNCHED A SUCCESSFUL MODELING CAREER
by leaving her small town and jetting off to
Europe for five months. She found the fashion business challenging and demanding,
but was quickly put to work in front of the cameras, taking on assignments modeling hairstyles, lingerie, swimwear and designer clothes.
She lived in Milan and Barcelona, and traveled
extensively, appearing in magazines all over
Europe.

"Modeling was very hard there," Bourriague said. "When I came home, I decided I wanted to take a break. When you're judged on your looks so much, it can get to you. I wanted to That's so much fun. I love it when people don't believe me, like I was in K-Mart looking at the Episode I toys, and my friends went, 'Hey, she was in Star Wars! She's Aurra Sing,' and then I got all embarrassed. Because in everyday life I'm in a T-shirt and jeans—I don't look like a model and I don't look like Aurra Sing, so they don't believe me, and it cracks me up."

With Aurra Sing 12-inch figures coming out in November (along with Chronicle Books' Masterpiece Edition book), more Dark Horse comics, and fan web sites galore, Bourriague has been knocked out by the fan reaction to "her" character. The biggest surprise came the day she received a copy of Star Wars Insider #45, with her face on the cover.

"Oh my gosh," she said, "that was such a big shock! I was so amazed when I saw myself on the cover of the magazine. I was so excited. I was hesitant at first about putting it in my book with my other modeling photos. Because











"I HAD ON A REALLY TIGHT BODYSUIT AND ORIGINAL STAR WARS BOOTS, JEDI BOOTS... I HAD THAT HUGE GUN ON MY BACK. TWO GUNS WERE ON MY HIPS. THEN I WAS READY TO GO. I HAD MY ANTENNAE ON MY HEAD, AND SOME KIND OF BOMBS OR BULLETS ON THE BACK OF MY VEST."

not do it for a while." Bourriague took off for the spring to Las Vegas with some friends. She took a regular job too, as a waitress.

"Now that I've had that break, I'm ready to go back. I'm definitely going strong into acting—I want to get in anyway I can. I want to move to Los Angeles. I'm going to take classes, and I'm thinking of taking kickboxing and karate classes just so if I was cast, and Aurra Sing had to do some mean fighting scenes, I'd be ready for it!"

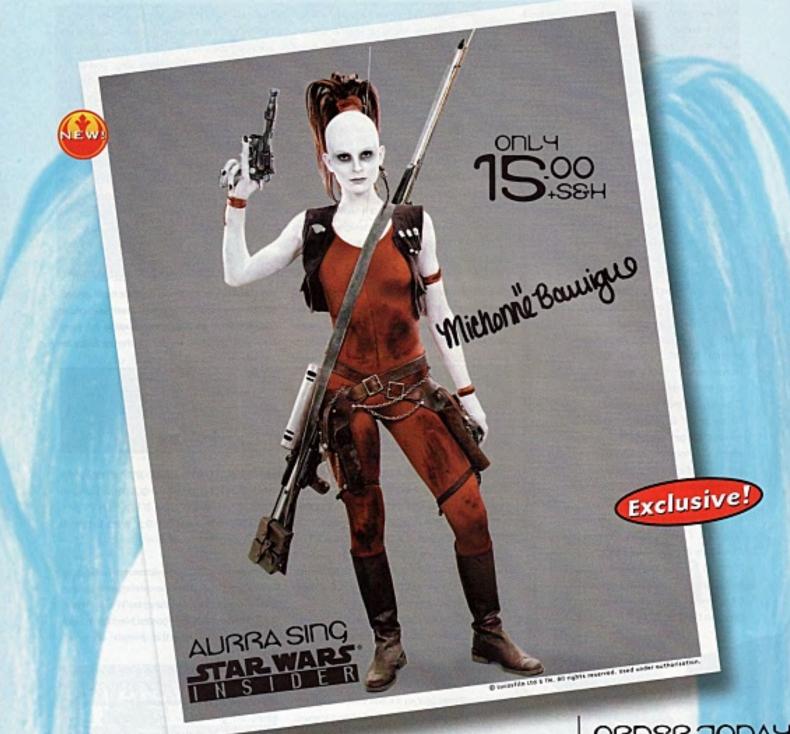
She's already found some fans while waiting tables. "People quite often will ask me if I've modeled," she said. "We'll make conversation, and sometimes if I mention Star Yars, they just don't believe me. They all say "To way!" Some people will go and watch the vice o and then come back for an autograph.

I was thinking, what if someone is flipping through my book of nice modeling photos and there is Aurra Sing, and they say, 'Whoa! Who is that?' My boyfriend suggested I include it, so I did. And in Europe the people were all amazed."

Amazed, no doubt, because few would have expected such a brutal, bounty-hunting character to come from such an upbeat, all-American girl. "Now that I have a better understanding of the character, and all that has come out about Aurra Sing, I feel so connected to her," Bourrlague said. "Being that ruthless—oh, it was so much fun to be as fierce as possible!"

Senior Writer Kevin Fitzpatrick interviewed Natalie Partman and Pernilla August in Insider #47.

Got a favorite Star Wars SUPPORTING actor you've never seen interviewed? E-mail your suggestions to SWuniverse@aol.com. All e-mails are read, but due to time constraints, individual responses are unfortunately not possible. This is not the address for Rebel Rumblings or Lucasfilm costing. Meanwhile, continue to scan the area.



AURRA SING PHOTO SIGNED BY MICHONNE BOURRIAGUE

She's a lean, mean hunting machine and the Jawa Trader's got her! Now you can own an 8 x 10 glossy of the bounty hunter who has Jedi for breakfast. Michonne Bourriague, the model who played Aurra Sing in The Phantom Menace, has signed a limited quantity of these images just for the Jawa Trader! Here she is, armed to the teeth and suitable for framing.

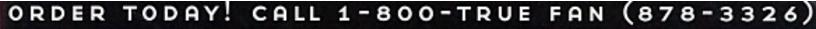
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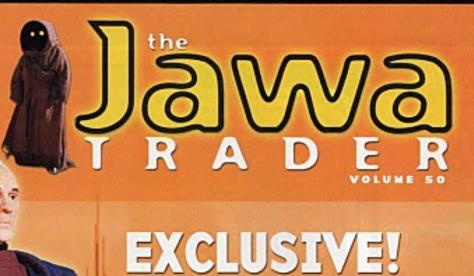
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INSIDE

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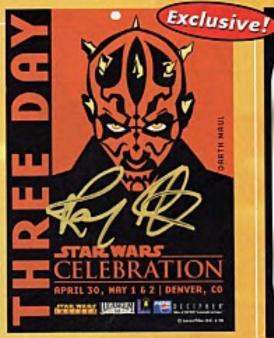
THE STAR WARS FAN CLUB 12" FIGURES: CHANCELLOR VALORUM AND CORUSCANT GUARD 2-PACK

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AUTOGRAPHED THREE DAY CELEBRATION PASS

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STAR WARS ACTION FIGURE POSTER

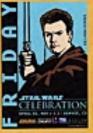
Take a trip down memory lane courtesy of the Star Wars Insider and Star Wars Action Figure Guide! All 136 Star Wars figures and their variants, from 1978 through 1985 are featured on this exclusive poster! Never seen the extremely rare, tall, blue Snaggletooth? Or how about the headhunter Amanaman? Here they are! From the first classic Star Wars: A New Hape action figures to the figures from the Ewoks Saturday morning cartoon, each toy is present in all its glory. Poster measures 24" x 36" and includes title for each figure, 1st year of issue, and logos from the different action figure series. All posters ship rolled in tubes.

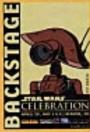
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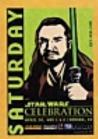


EXHIBITOR PASS IS SIGNED ON THE BACK BY ANNED BEST!























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One of the biggest requests at the Stor Wors Celebration was for a set of all ten convention passes. Now you can own this very limited edition reissue collection complete with lanyard! Pass set includes Three Day/ Darth Maul, Friday/ Obi-Wan Kenobi, Saturday/ Qui-Gon Jinn, Sunday/ Anakin Skywalker, Exhibitors/ Jar Jar Binks, Volunteer/ Battle Droid, Backstage/ Pit Droid, VIP/ Queen Amidala, Staff/ C-3PO, and All Access/ Sebulba. Each pass measures 4.5" x 3.5" and is laminated. Lanyard is yellow with a repeating black Episode I and Sony logo and is the actual lanyard used at the Celebration. Exclusive to this set is the Ahmed Best (Jar Jar) signed Exhibitor Pass. Passes and lanyard come in a decorative black box with clear top and foil authenticity seal.

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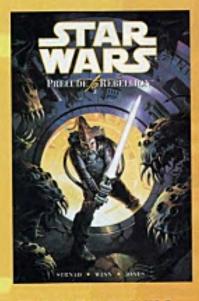
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STAR WARS: PRELUDE TO REBELLION

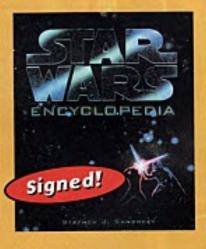
Ki-Adi-Mundi's homeworld of Cerea is low-tech by choice, but there is a growing faction that want to import advanced technology from offworlders. As a result of his low-tech stance, Ki is framed for murder and drawn into a morass of plots and machinations that could spell chaos for the galaxy—chaos that could have Jabba the Hutt and the Trade Federation at its heart! Written by Jan Strnad and artwork by Anthony Winn.

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There are many who feel that this couple should not be joined! Mara Jade and Luke Skywalker, two people from opposite ends of the galactic spectrum, look forward to a life of wedded bliss. First they must overcome resistance from Imperial and New Republican factions! Story by Michael A. Stackpole. Cover art has not been finalized, cover may vary from what is pictured. Artwork by Robert Teranishi.

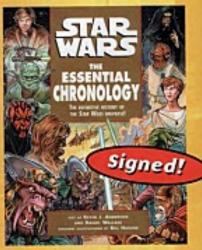
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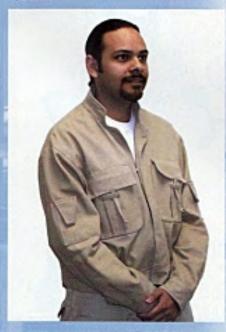
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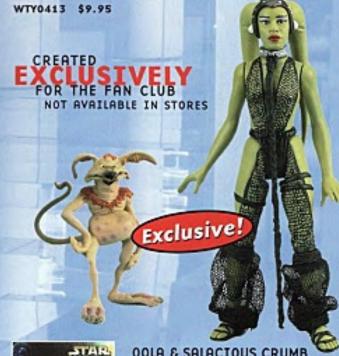






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It's service with a snart 3.75" scale Wuher figure is ready to serve the "scum and villainy" of Mos Eisley! Figure comes with drinking glass and cantina doorway droid detector, included with the Wuher figure is the fourth in our line of exclusive passes, Wuher! Pass has a holographic security backing to ensure its authenticity.





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WTY0017 \$12.00

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NOTHING BUT... STAR WARS!

BY JON BRADLEY SNYDER

ewoks rule!

I ad mit that I was once one of those who disparaged ewoks. Those days, however, are long gone. The enmity that I once had has slowly melted over the years as I slowly realized that Ewoks mean me no harm—they are simply cuddly little furballs. Every year another facet of these complex, furry characters is revealed. After Episode I, for example, is it not even more ironic that Palpatine's eventual downfall will come in some part from these knee-high tree-huggers? Also: no one can deny that they are 50 DARN CUTE.

You may think I have been brainwashed, since I am the only human being who has ever watched all the Ewok Saturday morning cartoons in one sitting (a self sacrifice that I made for readers while researching the The Ewoks/Droids Adventure Hour article in

Star Wars Insider #27), but I am not alone. One of our most fanrequested proposals for new exclusive action figures is more Ewoks. You can't do the Battle of Endor with just two. The Baby Picnic Su

Brimley. He
Cocoon star/Qual
re-examine played Noa in the

Now's also a good time to re-examine two of the more unheralded chapters in the Star Wars saga: Three Cheers for Kneesaal and The Baby Ewoks' Picnic Surprise.

In Three Cheers For Kneesaal, the friendly rivalry between Kneesaa (Chief Chripa's daugh-





ter) and Wicket heats up during a sports competition. Kneesaa eventually triumphs with a stunning come-from-behind victory in the Log Ride Contest.

In The Baby Ewoks Picnic Surprise, we learn that if Ewoks are cute, baby Ewoks are cute times 200. Young Nippet and Wiley playfully

> disrupt Wicket and Kneesaa's attempt to gather fish and berries for the Harvest Moon Feast.

> If these books aren't enough to convert you to Ewoks, I have two words: Wilford

Brimley. He was the curmudgeonly Cocoon star/Quaker Oats spokesman who played Noa in the second Ewok TV-movie. But that's a whole other column.

"There may believe implied Kanman-"An self-have broad and form moderates be transported from moderates and begins and Wiley. "Annex" and Nepton and Wiley. Stream ambients have believe senseled set in the water motion value. These entire let in the first and was an Stream, produced articless—see selfstrains, and believe more the balanstrains, the home per aid one much stream.



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the high 5

 CAPTAIN TARPALS—Half warrior and half catfish. Hr. Tarpals has become my favorite character from Egisode 1. His job is to be completely exasperated with Jar Jar, and he does it very well.

2. NEW WUHRER ACTION FIGUREfinally! You just can't trust Greeds to serve drinks to all your other action figures. Now I can own a toy that says, "We don't serve their kind here." With Wuhrer done, there are only around a dozen characters left to be produced from the Cantina scene. (Can you name them?) Who's next? I hereby nominate Bo'shek, Bo'shek, Bo'shek, Bo'shek!

3. MOS EISLEY CANTINA—THE REGULARS CALENDAR—written by Horgan Phillips, also known as Horg-rock, a.k.a. Super-Genius, a.k.a Star Wars Breakbeats master. On the first day of YaK I got to look at the biggest, baddest picture of Wuhrer I've ever seen—and I also learned that he was a "Juri Juice genius."

4. FABIAN GARCIA-Fabian is a Star Wars fan from Buenos Aires, Argentina who has sent in some incredible portraits of Star Wars characters-including the wicked Wicket painting you see here.

5. PRINCESS KNEESA A-The most lovable Star Wars character ever. Hemo to Don Post: when will the Kneesas life-size statue be ready? I will give a Red-Star Wars Celebration Podracing jacket to the first person who can convince me that Kneesas appears in a frame of Return of the Jedi. A leather Star Wars Celebration Durth Maul jacket goes to the first person who shows me they have a Kneesas tattoo. I know-I'm setting the bar a little high. ©



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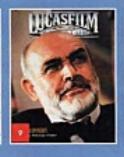
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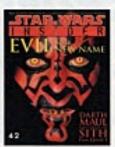




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STAR WARS INSIDER



STAR WARS INSIDER POST EPISODE I



ISSUE OUT OF PRINT

> We had big shoes to fill when we took over for the beloved Bontho Trocks newsletter and published our first issue as Lucasfilm's official fan magazine back in the autumn of 1987. We also had a tougher assignment, since there was next to nothing going on with Stor Wors during our early days. That's why we were original to the story of the story inally called lucosfilm for Club Hogozine, and early covers featured lucas-produced projects like Willow, Tucker, and even the Family Channel series Honiso Manzion-plus a whole lot of Indians Jones, > But like a Death Star tractor beam, Stor Wors' pull proved irresistible. By 1904, with hints of the Special Edition and prequel trilogy to come, we were back to covering the classic saga full-time-and with issue *23, we finally met our destiny and became Stor Wors Insider. > Still, while our name and logo may have changed over the last 50 issues, one thing hasn't: our commitment to being your trusted and official source for the inside word on Stor Wars movies, collecting, comics, navels, games, draids, Wookiees, Iwoks, bounty hunters, and Bark Lords of the Sith. If the Force is with it, Stor Wars Insider is there, too. Here's to the next got



spring 1989)

MISSION: ACCOMPLISHED

"I went to the first screening of Star Wars in New York City and I was totally blown away. I've seen it eight or nine times since. In fact, I'm trying to find George Lucas now so I can be in his prequel." — Samuel L. Jackson (#32, winter 1997)

GETTING BETTER ALL THE

"I don't think I will ever get to the point where I think I'll be as good as I want to be. That's just an aspect of my character that I don't think I will ever change. But as far as success in the business, I'm happy with my situation. I don't really have any complaints."

—Harrison Ford (#7,

THANKS FOR CLEARING THAT UP

"That's a burger big enough for a Wookiee, not a burger made from a Wookiee." —Doug Long, owner of the Space Port Restaurant in Alberta and creator of the Wookiee Burger (#22, spring 1994)

WELCOME TO THE CLUB

"As we enter the <u>second</u> decade of Star Wars, it is a very exciting time for Lucasfilm. Two new feature films – Willow & Tucker – are in production for release next summer and all of the other divisions of Lucasfilm are hard at work ... You'll learn more about all of this in the pages – and the issues – that follow." —George Lucas (#1, fall 1987)

"I don't know when it was last that I have been so excited waiting for something to arrive in the mail, but there's no question that it is the Fan Club Magazine. This publication has to be the best thing that has ever hit my mailbox." —reader Jeff Jacques (#7, spring 1989)

"Wow! Your magazine amazed me. I thought I was the only Star Wors/Indiana Jones fanatic left on the planet." —reader Ryan Hobby (#20, fall 1993)

"I think that this club is the greatest club in the world." —reader Hilmir T. Kolbeins of Iceland (#23, summer 1994)

WORD WPI

COMING SOON ... WE HOPE

"The question I get asked most often is, When is the next Star Wars?" I wish I had a nickel for every time someone asked me that." —Mark Hamill (#3, spring 1988)

"I have no current plans of doing it. I have not started working on it yet and I'm not sure when I will begin working on it." — George Lucas (#6, winter 1989)

"George Lucas announced that he plans on beginning work on the next trilogy of Stor Wors films in "five or six years." If this schedule is met, then fans could see a new Star Wars film opening sometime in 1997..." —"Sequel Update" (#10, winter 1990)

"Thave also read that the entire new trilogy will be completed by 1997..." —reader Bob DeMovic (#16, spring 1992)

"Somebody showed me a newspaper interview with George Lucas. In it he finally gave us a real date (for Episode I's release) ... 1993." reader Alan Fariello (+17, summer 1992) They said it here first - 50 great issues of quotes from the Star Wars Insider, from the stars of the movies, the filmmakers behind the magic, and you—the fans.

WAITING FOR WATTO

"I think it would be interesting to see why he's like he is. Did he get plugged into the wrong socket or what?" —Anthony Daniels, on C-3PO's then-unknown origin (#1, fall 1987)

"It's going to change the first three

movies rather dramatically. That's my whole reason for doing it." —George Lucas (#35, fall 1997)

"George has been directing this film in his mind for almost 20 years. He's just now showing it to the rest of us." —Rick McCallum (#35, fall 1997)

WATTO HAS ARRIVED

"It's like being very hungry for a very long time, and somebody brings out a tray of all your favorite foods—but you have time to just grab the French fries before it's all taken away!" —Liam Neeson, overwhelmed after seeing Episode I for the first time (#45, August 1999)

"I loved it, I'll see it six more times—but I do think George needs music from Queen in the next film!" —Queen guitarist **Brian May**, apparently confusing Episode I with Flash Gordon 2, at Episode I's Royal Premiere (#46, October 1999)

"I was shocked and horrified. ... But then I thought, This is quite neat. The last person from whose hand you would expect Threepio to

come would be Darth Vader's—at least he did something right."— Anthony Daniels, on reading the Episode I script (#46, October 1999)



RESS YOU UP IN STAR WARS

"I always wanted to be in a stormtrooper outfit. They're the sexiest uniform that's ever been in movies." - Ewan McGregor (#41, December 1998)

I knew he was a bounty hunter, but I looked at the machinery on my arms and the jetpack, and I knew he had to be something special." -Jeremy Bulloch, on Boba Fett (#30, spring 1996)

"If you've got a part where you're walking around with lights flashing on your head, you can't really fail, can you?" - John Hollis, who was more than just a flashy face as Lobot (#33, spring 1997)

I saw all the amazing creature effects they were doing and I thought, 'Wait a minute—if they are giving me a name like Porkins, is somebody going to come over and stick ears and a snout on my face?" -William Hootkins, who played the very human Jek Porkins (#32, winter 1997)

"I was wearing a very dignified black outfit. I remember it quite well... Japanese black trousers and a Tshirt. ... That was it, I'm afraid-nothing outrageous." - lan McDiarmid, on what he wore under the Emperor's robes (#37, April 1998)

"The whole idea of wearing a cape was so exciting to me." -Billy Dee Williams (#49, May 2000)

"I AM YOUR WHAT?!"

"I thought Darth Vader was lying. I thought, 'What a ploy." -James Earl Jones, on Vader's Empire revelation (#49, May 20000

MEN BEHIND THE

"I read the letters and wholeheartedly agree that Mark Hamill should play Anakin Skywalker."

-reader Claire Pabody (#22, spring 1994)

"When I was six, I was Darth Vader for Halloween." - Jake Lloyd (#39, August 1998)

"You know, I was always curious what Darth Vader was going to look like under the mask." -Hayden Christensen (#50, July 2000)

NOVEL IDEA

"What Lucasfilm told me was, they wanted to do a story about the 'dark underbelly of the Empire." And I said, 'Like what? As opposed to the bright, shiny side of the Empire?" Shadows of the Empire author Steve Perry (#29, winter 1996)

Positive Direction

"I stopped directing for a period of time to produce, and I guess eventually I'll stop producing and go back to directing." - George Lucas (#6, winter 1989)

> "Now I'm back. I just finished directing the first Episode of the next films, and I look forward to

the day when I'm getting to direct something other than Star Wars-if I can find an executive producer that'll have mel" -George Lucas (#42, February 1999)

T just nagged him and made fun of him until he had to go back to work." -Steven Spielberg, on Lucas' return to the director's chair (#33, spring 1997)

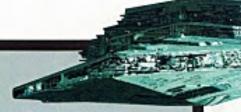
APPROACHES TO THE SAME PROBLEM

"I tried choking rehearsals in the dressing room. and I did it so much that I got a spasm

in my

neck. But then I started looking in the mirror, and I thought, Wait a minute, if I can control this..." -Richard Le Parmentier, whose Admiral Motti was the first recipient of Darth Vader's Force choke (#40, October 1998)

"Somebody said to me the other day, You were wonderful in that death-how did you get the pulse in your neck to vibrate?' And I will let you into a secret-I haven't a clue!" -Michael Sheard, whose Admiral Ozzel also fell victim to the Force choke (#45, October 1999)



FIRST IMPRESSIONS

I thought it was a brilliant, brilliant script and I wanted to have lunch with all the characters that I was reading." - Carrie Fisher, on reading the Star Wars screenplay (#23, summer 1994)

"I liked the idea very much, and I was really enthused about it, but I just didn't believe it would become a film." -Ralph McQuarrie (#24, fall 1994)

"I had seen a trailer George made that he showed at a New Year's party ... We were all baffled, to tell you the truth. We did not believe he was going to get away with this." -Irvin Kershner, who directed the next one (#49, May 2000)

Tknew the word-ofmouth around the industry was that Star Wars was going to do so badly and that it was supposed to be



the biggest turkey of all time! I remember thinking. 'Oh, those poor people making Star Wars! They are really going to lose it all on this!" -Rick McCallum (#24, fall 1994)

"I'd heard about Star Wars when making American Graffiti. ... I really liked George and hoped he wasn't creating a bomb. ... Once I saw it, I got back in line again. I thought it was just extraordinary." -Ron Howard (#32, winter 1997)

"I was transfixed. It was, for me, the most complete entertainment I've ever seen. ... I felt purified." —Brian Blessed (#43, April 1999)

"I was 14 years old. ... The movie started and that first spaceship blasted overhead. ... Already, in that moment, I knew that I wanted to do this for the rest of my life." -Independence Day producer Dean Devlin (#32, winter 1997)

"It was like seeing in color for the first time." -author Michael A. Stackpole (#48, February 2000)

"It was new. It was different. It was everything I had always wanted a film about space to be-you know, guys with lightsabers, really fast-moving planes, the costumes-everything was just right. It was like somebody had stepped into my mind and had taken everything that I wanted to happen and made it happen." - Samuel L. Jackson (#38, June 1998)

LIVE SABERS

"The first time Ewan and I had to do any lightsaber work, we started making the lightsaber noises, and soon felt a bit silly. We had to stop and say. "Wait, we're professional actors here, we can't be doing this?" —Llam Neeson (#36, February 1998)

"For years now, I have been making the lightsaber sounds with my mouth. My family and friends are amazed at how realistic these noises are, I think I could become an asset to the production of Episode I as well as the other two prequel films in that a good deal of money could be saved on expensive synthesizer equipment."—
reader Mark Stalnaker (#44, June 1999)

EWOK ADVENTURES

"We can't have those little furry things beating up on stormtroopers—I mean, they're trained killers!" — Weezer bass player Matt Sharp (#26, spring 1994)

"I wouldn't be an Ewok again, I don't think, even if they asked me to be." —Kenny Baker, who played both Artoo and Paploo (#39, August 1998)

"I think the idea of the Ewoks, which I quite liked, was that no matter how small you are, or how little you feel, you can triumph over anything if you believe in yourself and your heart is in the right place." —Warwick Davis (#45, August 1999)



CHARACTER BUILDING

"I was not a damsel in distress. I was a distressing damsel." —Carrie Fisher, on Princess Leia (#23, summer 1994)

"He was pretty disgusting, although the three men inside him

were lovely." —Femi Taylor (Oola), on Jabba the Hutt (#34, summer 1997)

"Nobody frowns better than me and Liam in this movie, because we have the Jedi frown. We're just kind of cool geezers." —Ewan McGregor (#41, December 1998)

"I think the thing Threepio really wants in life is to belong. And I guess he does. Unfortunately, he belongs to Anakin Skywalker." —Anthony Daniels (#46, October 1999)

"Vader is a man who never learned the beauties and subtleties of human expression." — James Earl Jones (#25, winter 1995)

"Darth Vader is a good guy. He kills the Emperor—I think that's enough of a redemption." —Jake Lloyd (#46, October 1999)

thought maybe, if he'd been brought up in another place, he might have turned out to be a rather sweet bloke." —

"He was stupid in an endearing way... I

Michael Carter, on playing Bib Fortuna (#31, fall 1996)

"What I liked about him was this extraordinarily powerful and wise figure being this little, petty guy ... who might be having to make great decisions ... and yet while he's doing it, he's wondering if he should take that last candy in the dish or not, because he wants it really bad." —Frank Oz, on Yoda

(#42, February 1999)

"I said, 'What's he like, the president of the universe?' And George Lucas said, 'He's a good man but he's beleaguered—a bit like Clinton.' That was before Clinton was as beleaguered as he is now." —Terence Stamp, on playing Valorum (#41, December 1998)

"I thought he looked like a toad." —lan

McDiarmid, on the Emperor (#37, April 1998)

"Among the millions of delightful characters George Lucas created, Cindel is my favorite. I even named my cat after her!" —reader Gina Uccelatore, on Wicket's human co-star in the Ewok TV-movies (#27, summer 1995)

"I think there should be more Bossk things and more attention to Bossk. I took a vote on my street of people who like Star Wars and 10 out of 10 liked Bossk better than Fett." —reader Andy Hutt (#43, April 1999)

"Dad has told me one thing that was great about the movies and the characters is that Luke and Han were a lot like my dad and Harrison and that they had as much fun on the set as they did in the movie." —Nathan Hamill (#34, summer 1997)

"Han Solo was that renegade who doesn't follow any rules—the guy who gets all the cool girls and drives the coolest car and lives dangerously and has a big carpet as his sidekick. He was just the coolest guy. I mean, how many dudes could speak Wookiee?" —Ahmed Best (#45, August 1999)

"Greedo is no more a monster than is Chewbacca... Yeah, I'll admit he acted like a monster, but given his past, most any one would have." —reader Lisa

Parrott (#38, June 1998)

OUR FEARLESS LEADER

"George has this amazing sense of what he's doing before he does it. ... It's what inventors must have been like when they were inventing lights and telephones—to have this vision of the future." —Natalie Portman (#44, June 1999)

"He'd always be upstairs drawing pictures of star troopers." — George Lucas' film school roommate (and future director of Grease) Randal Kleiser (447, December 1999)

"My theory is that Young Indy is definitely Young George Lucas, and he is getting to act out physically now by sending Indy all over the world." —Shawshank Redemption and Green Mile writer/director Frank Darabont (#15, winter 1992)

"He is ageless. He is a man for all seasons. He's a Peter Pan. He is by far the youngest man I have ever met. For me, he is Alpha. He is the beginning. I see Lucas as an Alpha Omega man. He's a beginning and end man." —Brian Blessed (#43, April 1999)

"I guess I would like to be remembered as a nice guy and that I cared about people. You couldn't ask for anything more than that." —George Lucas (#6, winter 1989)



POLL POSITIONS

"A cunning tactician, but a humanist."
—comment from reader who voted
for Admiral Ackbar in the favorite
character poll (#38, June 1998)

"I had a hard time deciding between Luke and Yoda. But I seem to like Yoda. No offense, Luke." —comment from reader who voted for Yoda (#38, June 1998)

"I have sworn absolute allegiance to Solo and all storylines and products bearing his likeness." —comment from reader who voted for Han Solo (#38, June 1998) "He's lazy, sits around all day, hires people to do his dirty work, has all the entertainment he wants, and he's rich. Jabba's living the American dream." —comment from reader who voted for Jabba the Hutt (#38, June 1998)

"May not be the most feared bounty hunter in the galaxy but definitely in the top five. ... Fascinating, mysterious, enigmatic, ambiguous,

repulsively alluring. ... Who wouldn't relish the opportunity to follow Bossk in the hunt for his next quarry?" —comments from readers who voted for Bossk (#38, June 1998)



WHEN YOU WISH UPON A STAR WARS

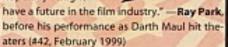
"I had asked the Good Lord above to put me in a film that would have some meaning, and He did. I told Him I didn't care how I looked and He apparently didn't either." —Maria de Aragon, one of two people who played Greedo (#37, April 1998)

"I had the idea that George Lucas had created characters that people loved just as much as they loved Christmas characters like Rudolph the Red-Nosed Reindeer." — Meco, on the inspiration for his album Christmas in the Stars: STAR WARS Christmas Album (#33, spring 1997)

"I mean, new Star Wars movies are being made 20 years later, so anything's possible. I'll give George a few more years to get Star Wars out of the way, and then maybe he'll pick up

the pen on Willow 2." — Warwick Davis (#31, fall 1996)

"I really want to take off, and hopefully I might





ANAKIN VS. BOBA FETT

"I finally beat Boba Fett, finally, yesterdayl It felt so nice." —Jake Lloyd, on the LucasArts game Shadows of the Empire (#39, August 1998)

HOLIDAY SPECIALS AND OTHER ODDITIES

"I figured that even if I got it wrong, I could still say, 'OK, I can fly a space craft—but I can't dance!" —Peter Mayhew (#47, December 1999)

"I have this dark museum of memories. ... Like the Kellogg's C-3POs—the commercials were great, the cereal was ... interesting." —Anthony Daniels (#46, October 1999)



CARD-CARRYING MEMBERS OF THE FAN CLUB

"You can make me a stormtrooper if you want, I don't care—as long as I know I'm in the movie, I don't care if anybody else knows or not." —Samuel L. Jackson (#46, October 1999)

"Star Wars is not just a movie to me. It's not just my favorite movie. It's something I try to live my life by. Anyone knows that when they see the posters on my wall." reader Nanci Schwartz (#22, spring 1994)



"I wasn't fanatical, but I loved the movies—I used to know all the lines to the first one. I suppose that is quite

fanatical, isn't it?" —Ewan McGregor (#41, December 1998),

"I am happy George Lucas made the Star Wars movies. If he hadn't I wouldn't be able to continue my favorite hobby: collecting, drawing and writing about Star Wars." reader Terese C. Hereford (#23, summer 1994)

"I was a Han Solo man. I had the sword, the whole vibe." — Swingers and Lost World star Vince Vaughn (#32, winter 1997)

"Princess Lela has inspired me so much that I named my goldfish after her." —reader Kris Thompson (#29, winter 1996)

"It's such a classic Star Wars, shot, whenever a ship blows up, it first cuts to the explosion starting inside the cockpit. I asked George if he wanted to cut to that classic shot and George said, 'All right.' Then I asked, 'Can I be one of the guys that blows up?!" —John Knoll, a visual effects supervisor and a doomed Naboo starfighter pilot in Episode I (#48, February 2000)

"Tell the fans I'm a fellow worshipper." —Brian Blessed (#43, April 1999)

NOT A FAN

"That creature, that garbage can like character—it was like a robot—it came out and made all these noises and it couldn't even speak English." —cartoonist Steve Erdman, on R2-D2 (#30, spring 1996)



BURNING QUESTIONS

"One of the most asked questions around here is, "Why didn't a Chewbacca receive a medal in." Star Wars?" —Rick Austin, coproducer of the 1997 MTV Movie Awards, which gave Chewie a Lifetime Achievement medal (#35, fall 1997)

"Why do stormtroopers bother wearing armor? It doesn't really help them when they get shot, and they could probably run faster without it." —reader **Kevin Copp** (#47, December 1999)

"My question is, what is that weird little cylinder stuck on the back of their belts? In my opinion, it looks like it's just the right size for an emergency supply of Oreos." —reader Lisa Y. Hooker (#49, May 2000)

STARS OF WARS

"I think the older he gets, the better he's going to get and he's never going to lose his popularity. I see Harrison being a real face on the Mt. Rushmore of Hollywood." —**Steven Spielberg**, on Harrison Ford (#7, spring 1989)

> "You can't use a double for Darth Vader. David had a way of strutting which was unique." —Irvin Kershner, on David Prowse (#11, spring 1990)

"Carrie was highly entertaining. ... It's really good to have somebody like that on the set, who could raise a laugh—because Peter Cushing was not exactly Billy Crystal." —Richard Le Parmentier (Admiral Motti), on Carrie Fisher (#40, October 1998)

GROWING UP STAR WARS

"It's like watching a kid grow up on television. ... But just as Luke grew throughout the films, so did I." —Mark Hamill (#3, spring 1988)

"My uncle Denis played Wedge. He came up one day to the set, and as we were walking across the canteen to George, he said, 'He's wearing exactly the same shirt he was when he directed the first one." Ewan McGregor (#41, December 1998)

"I hope they've digitally redone my hairstyle." — Mark Hamill, on Special Edition changes (#33, spring 1997)

"Where did all the years slip by? It seems like only yesterday we were doing Darth Vader and Yoda." — John Williams, on returning to score The Phantom Menace (#44, June 1999)

READY FOR THEIR CLOSE-

"I would love to play a Jedi character. Because of my stature, I would be quite powerful. I'd have a lightsaber, a short version. Put that idea on the Internet!" —Warwick Davis (#45, August 1999)

"Jar Jar's son!" - Jake Lloyd; suggesting a role for himself in Episode II (#45) August 1999)

"It'll be after Darth goes bionic." —James Earl Jones, on possible work in Episode III (449, May 2000)

IF ADVENTURE HAS A NAME

"He's an archaeologist and a professor of archaeology. At the same time, he is an adventurer unconstrained by the usual niceties of the academic world. He is a swashbuckling type but he has human frailties, fears, and money problems. He teaches, but I wouldn't describe him as an intellectual. He does brave things but I wouldn't call him a hero. He's just in there with a bullwhip to keep the world at bay." —Harrison Ford, on Indiana Jones (#7, spring 1989)

"Indiana Jones III, as yet un-subtitled, will begin shooting in late Spring of '88 with a release date of Summer course, Harrison Ford will be back as Indiana Jones." —Indiana Jones III Exclusive Update (#2, winter 1988)

"I wouldn't exactly say he's a ladies man. I think a ladies man takes a little bit more forethought in his pursuit of women. Indiana Jones seems to find women along the way." — Harrison Ford (#7, spring 1989)

"The second film, The Temple of Doom, was a bit more of a radical departure from the first ... George wanted the second film to be as dark as The Empire Strikes Back was to Star Wars." — Steven Spielberg (#8, summer 1989)

> "I think Raiders of the Lost Ark was probably the most fun I've had on a film." — George Lucas (#6, winter 1989)

IS THAT GOOD OR BAD?

"I am in middle school and at the school I go to Star Wars is just about as popular as Green Day." —reader Mark Wiggins (*31, fall 1996)

BRUSHES WITH GREATNESS

"I especially liked the interview with Anthony Daniels. When I attended the ten year convention, I was fortunate enough to take an elevator with him... He's a really nice man and it was an honor to meet him." —reader Ed Albano (#2, winter 1988)

"Sunday night, my friends were seated in the hotel restaurant having a drink when Peter Mayhew (Chewbacca) walked in and sat down. ... My friends told Peter that I had brought my VCR with me and a copy of the [Star Wars Holiday] special. Peter asked if he could watch it..." —reader Arlen Miller (#3, spring 1988)

And, of

"The first time I saw it, I was sitting next to Harrison Ford. It was crazy, because I was looking at him and then looking at the movie, and then him and seeing his reaction... and I was just thinking, I'm watching Star Wars: Episode I, and Han Solo is right there!"—

Ahmed Best (#45, August 1999)

STAR WARS GENERATION

"I have never felt as comfortable or as complete as I do when I watch a movie or TV show graced by George Lucas' imagination. Like Mr. Lucas, I feel like that galaxy far, far away is like a home and I have friends there." —reader Amy Flowers (#19, summer 1993)

"George has allowed us to go to a
place that's kind of like we always
talk about what we want our world
to be, where you look around and
see, like, green people, blue people, hairy people, bald people, short
people, tall people, skinny people,
winged people—all kinds of things, and
nobody ever talks about what people look
like."—Samuel L. Jackson (#45,
August 1999)

"My parents think it is just a phase, but I have got news for them— Star Wars is here to stay." —reader Eddle Heath (#31, fall 1996)



N THE SET

With the exception of the occasional Saharan sandstorm, it's going fine." -Rick McCallum, from the newlyrebuilt set of Episode I in Tunisia (#35, fall 1997)

The last line in the script was that the Princess is way down the hall and she is staggeringly beautiful. I crossed off the 'ly' and 'beautiful' and felt this new wording more approached what I would bring to the character." - Carrie Fisher (#23, summer 1994)

"Pernilla and I had a few giggles once we had to say it. When it came to my close-up, I wanted to do a doubletake—'A virgin?" -Liam Neeson, an shooting the scene where Shmi says, "There was no father" (#46. October 1999)

"People on the set would get scared when I had the lenses in my eyes and the make-up, and my teeth. ... They couldn't look at me in the eye when I was speaking to them." -Ray Park, on being Darth Maul (#42, February 1999)

7 remember helping out inside Jabba, doing the odd ear and eye bulges, when he was being strangled in the

barge, and Jabba's poor old fiberglass was beginning to crack in his back. I was thinking.

to die-and we're all gonna die with him!" -Return of. the Jedi puppeteer Mike Quinn (#47) December 1999)

"I actually met actors that I wouldn't know if they walked into my house today, because these guys were covered in makeup. There was one guy that I affectionately referred to as 'Calimari,' because that's what he kind of looked like. And there was another guy that looked like a glant thasa apso, and there was a guy with a duck on his head-I don't know what that was," -Samuel L. Jackson (#38. June 1998)

"Mark Hamilt used to refer to me as 'George survivor."

Denis Lawson, who played Rebel pilot Wedge in all three original Stor Wars movies (#23, summer 1994)

"When you're standing on a sand dune in 140 degree heat, all you're thinking is. 'Don't anyone make a mistake on this take-please." Hugh Quarshie (#40. October 1998)

"It wasn't anything novel to me, I got blown up in Superman II and Flash Gordon, so I got pretty good at getting

"With all the really hard work you do with Shakespeare plays and comedy plays, people say, Oh yes, saw you in that. It was wonderful. But you were terrific as Boba Fett." -Jeremy Bulloch (#30, pring 1996)

This has the potential of being the largest day of work absenteeism in the history of the United States." -- employment consultant John Challenger, on Episode I's opening day (#45, August 1999)

"When the movie came out, I would pick up my daughter from school, and these kids would run up to me and say, You betrayed Han Solo!" - Billy Dee Williams (#38, June 1998)

Twe done a lot of things I think are really good, but all you have to do is mention you were in Stor Wars and they look at you as though you've been knighted." -Shelagh Fraser, on life after playing Aunt Beru (#32, winter 1997)

"You're very emotionally watching your planet blow up, and it's actually a guy standing in front of a cardboard box with a circle on it.

"He gave me this wonderful flight helmet and said, What do you think of this? I think you've got the best one." -Garrick Hagon (Biggs Darklighter), on George Lucas (#32, winter

*One day, I was in for my four-hour makeup and I saw Sebastian Shaw Dedi's Anakin Skywalker] in the corridor, I knew Sebastian quite well. I said, 'Sebastian, good heavens, what are you doing here?' He said, 'I don't know, dear boy, I think it's something to do with science-fiction." - lan McDiarmid (#37, blown up." -John Fass Morton, on Dack's fiery (and squishy) end (#34, summer

They started trying on those awful hairstyles, and I was so scared that they'd made a mistake, because the script described how pretty the Princess was." - Carrie Fisher (#23, summer 1994)

"I couldn't wait to come in every day. I got caught up in the film and I began to believe this world. I began to feel the real world was kind of boring." -Irvin Kershner (#11, spring 1990)

You're very emotionally

watching your planet blow up, and it's actually a guy standing in front of a cardboard box with a circle on it." -Fisher Carrie fissue#23, summer 1994)

SAY WHAT?

"I could hardly see. I trod on one of the guys playing an Ugnaught. I trod on his foot, and there was a yelp-I thought it was a real Ugnaught noise." - Jeremy Bulloch, on seeing through Boba Fett's helmet (#49, May 2000)

"Rehearsing on the set with Harrison Ford staring sardonically at you while you're saying 'teekolo carbonite' and 'gooboo Sarlacc' can be a bit embarrassing. - Anthony Daniels (#25, winter

"One of my boys said to Harrison, 'What will we call you?' They couldn't get their tongues to say Harrison Ford. It was too

hard a of a name for them to pronounce at their age. He said, 'Oh, just call me Peaches!" - Kenny Baker (#23, summer 1994)

"He just told me that Shmi Skywalker earlier in the story had come from another galaxy, a Swedish one." - Pernilla August, on George Lucas' solution to her Swedish accent (#44, June

Tasked George if he could please read Artoo's beeps to me while I was performing. 'Sure,' said George. So I'd say my lines, and after a long pause, George would go, 'Er, beep, beep,' in this very flat voice. Well, I fired George from that job." -Anthony Daniels (#25, winter 1995)



SIZE DOESN'T MATTER Tve always had little people in my movies and I've always been around a lot of little people. ... A lot of my movies are about a little guy against the system. and I just took that one step further with Willow. Actually, at one point,

Luke Skywalker, Princess Leia, Aunt Beru and Uncle Owen were all going to be little people in Star Wars." -George Lucas (#6, winter 1989)

"I don't mind being small. ... I don't think I would have even become an actor if I hadn't been small. ... I don't think I would have been involved with George's films. It's amazing what's happened to me." -Warwick Davis (#4, summer 1988)

"One of the points of doing Time Bandits was to let these guys, who normally get caught inside tin cans like R2-D2 or furry Ewok costumes, be real

human beings, real heroes capable of doing everything that somebody sixfoot-six could do. Jack, more than any of them, rose to the occasion." -Director Terry Gilliam, on the late classic trilogy star Jack Purvis (#37, April 1998)

"I went into his office and saw the characters on a piece of paper on the wall. Chewie was one, and Vader was the other. I had a look at Darth Vader, and it said he was six-foot-eight. I thought, 'No, that's too short." -Peter Mayhew, who stands 7'3" (#47, December 1999)

THE 'M' IS FOR MAGIC

"A lot of situations on this film we would just shrug and say, ILM will fix it." -Willow director Ron Howard (#4, summer 1988)

T threw down the gauntlet. I told ILM that this was an opportunity to prove once and for all that photorealistic computer graphics could be used to create characters in feature films." -James Terminator 2 (#15, winter 1992)



CLASSIFIED INFORMATION

"WANTED - SW, If you have an item you think I might be interested in, contact me." -classified ad (#8. summer 1989)

"WANTED: any information on Indiana Jones." —classified ad (#13, fall 1990)

THE JOYS OF COLLECTING

"What is the appropriate self-inflicted punishment for losing a Blue Snaggletooth?" -reader Matt D. (#28, fall 1995)

"The 'Holy Grail' for today's Star Wars collectors is the Die-cast TIE Bomber in the Empire window box. I was fortunate enough to find this rare item, new, on the shelf at Montgomery Ward for \$6.99, and today it is worth around \$500.00." -collector Steve Sansweet, long before he began working for Lucasfilm (#11, spring 1990)

*Our company manager was in New York lately, and he brought back a fascinating little

> [Emperor toy] that actually does shoot those thunderbolts. When I see it I think, 'God, I wish I had just a little bit of that in my pinky every now and again." - lan McDiarmid

(#37, April 1998)

"You have to collect this stuff-you cannot go through life not having this stuff, it's a fantastic moment in cinema history." -Billy Dee Williams (#49, May 2000)

FANDEMONIUM

"It's amazing how these fans find out about these films! I don't know where they get their information from... they know what's going on before anybody else knows what's going on." -Billy Dee Williams (#14, 1991)

"People would say, 'You can't make fun of Star Wars-are you serious?' But I knew Star Wars fans would be the ones who'd like it, because they'd get all the jokes." - Ernie Fossellus, writer/director of the seminal Star Wars spoof Hardware Wars (#35, fall 1997)

> "The fans have got The Empire Strikes Back if they want to get anti-Ewok bias (#39, August 1998)



THAT'S PUTTING IT MILDLY

For effects, there is nothing like doing a shot and having John Williams score your shot, you know? That's pretty neat." -Dennis Muren (#43, April 1999)

"I always played the villain, put in to make the hero look good. The heroes always seemed to have a big fight with me at the finish and I eventually got killed or shot or got knocked over the balcony." - David Prowse, on his acting career (#19, summer 1993)

"The only similarity between the films is the fact that Phil Tippett did the animation," -Irvin Kershner, comparing The Empire Strikes Back to another film he directed, RoboCop 2 (#11, spring 1990)

DAWN OF THE DIGITAL AGE

"Well, at this stage, computer animation doesn't really allow you the freedom to experiment to the extent that you can with other methods." - Jay Riddle, ILM computer graphics supervisor working on The Abyss (49, fall 1989)

The been trying to get the technology to a point where I could do the kind of film I want to do. So I've been spending a lot of time in those areas which will hopefully allow me to make the new Star Wars." -George Lucas (#17, summer 1992)

"It's weird to watch yourself walking around a place you've never been tol" -Natalie Portman, on digitally-created sets (#45, August 1999)

"Someone asked me whether I was a real person or not. I said, 'No, it's all animation. I'm completely digital. I'm not even here." Ahmed Best, at the Star Wars Celebration (#45, August 1999)

JUMPING TO LIGHTSPEED

"I thought I'd start off with a small film like that and work my way up." — Warwick Davis, on his film debut in Return of the Jedi (#31, fall 1996)



"I carry a Rune Haako action figure around with me. Every so often I pinch myself—just a little reality check." —Jerome Blake, who played Rune and six other characters in Episode (#48, February 2000)

"When I finished Ralders, I took the script up to George to give to him. ... He said, 'Leigh Brackett has died, and I want you to write Empire.' I said, 'Well, don't you think you ought to read Ralders first?' And he said, 'Well, if I read it tonight and I hate it, 'Ill withdraw this offer."

—Lawrence Kasdan, who got the job (#49, May 2000)

"George and I talked about it and I explained that I'd had very little experience in acting. That didn't seem to worry him at all." —Peter Mayhew, on being cast as Chewbacca (419, summer 1993)

"He said he'd hired all of us because we had larger than life personalities. And he was right." —Carrie Fisher (#23, summer 1994)

"I really had to base most of it on imagination. You can't really do research for a Star Wars film." —Natalie Portman (#47, December 1999)

"As soon as I hear the 20° Century Fox music at the beginning, I'm going to collapse and they'll have to carry me out. A, it's the new Stor Wars film. And B, I'm In It." —Peter Serafinowicz, who performed Darth Maul's voice (#48, February 2000)

BAD BET

"Ill bet everybody has wanted to be the Emperor at least once. But the problem is that in real life you can't blow away entire planets and subjugate billions." —reader Jeff Mahoney (#25, winter 1995)

EMPIRE TALKS BACK

"When I go to the theater and see the movies, I sometimes expect him to talk to me from the screen." —Mark's son Nathan Hamill (#34, summer 1997)

BETTER CHECK THE COORDINATES

"I believe, and correct me if I'm wrong, that Darth Vader ended up being Han Solo's father." —Hollywood Reporter advertising exec Mike Laskavy, who had never seen Star Wars (#30, spring 1996)

"I believe, and correct me if I'm wrong, that Darth Vader ended up being Han Solo's father."

IT IS YOUR DESTINY

"I think, as regards journalism, you could not have a more important job. I feel that Star Wars does more for the civilized development of the human race than any other piece of art in the world. ... I think Star Wars is the most creative thing ever devised ever. I think it has the most phenomenal effect on mankind for positive education. ... So if you're writing this, and you're writing magazines and you're in charge of this—man alive—you've got one of the most phenomenally important jobs on this planet! And it's not by accident that

by accident tha you're doing it.
There is nothing accidental about Stor Wors. As Darth Vader said, 'It is your destiny."

Brian Blessed, talking to insider managing editor Scott Chernoff (#43,

April 1999)

CREATIVE IMPULSE

"Ultimately you just do what deep inside makes you feel good, and it will always guide you in the right direction as long as you are honest about it." —George Lucas (#17, summer 1992)

"The Academy
Awards were never an
incentive; the salary was
never an incentive. I'm
here for the same reason
now as when I got
here: a yearning to
fulfill a vision." —
nine-time Academy
Award winner Dennis
Muren (#20, fall 1993)

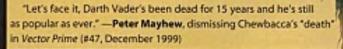
"It is one of my great ambitions in life to complete this with George, step-by-step the whole way, as we've done from the beginning." —John Williams (#44, June 1999)

STATE OF THE ART

"Video is here to stay and the future looks even more exciting with Super-VHS now available and high definition on the horizon. What will home entertainment centers be like tomorrow? 3-D TV screens? THX sound quality for the home?" —article about Lucasfilm video releases (#10, winter 1990)

THE DAY THE WOOKIEE DIED

"Please, take a moment of silence for our good friend of Chewbacca, and remember all the times he snickered and growled." —reader **Dillon Heath**, mourning the "death" of Chewie in the novel Vector Prime (#48, February 2000)





THE LAST

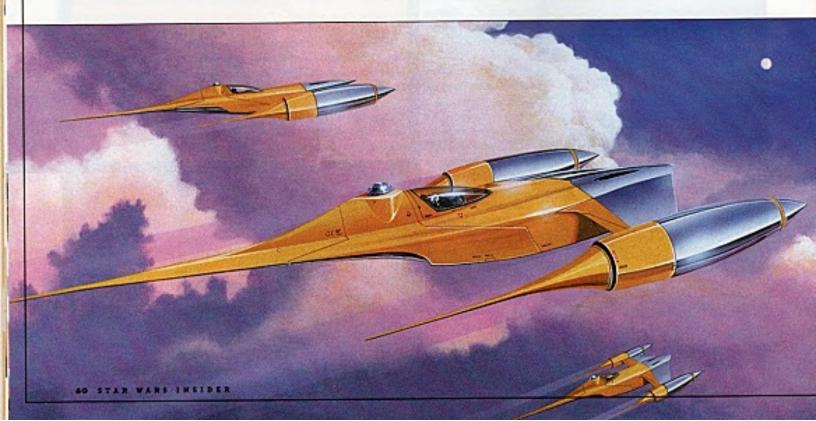
"I only have one more thing to say: long live George Lucas, Indiana Jones, Luke Skywalker, and the Lucasfilm Fan Club!" —reader Mark Younce (#8, summer 1989)

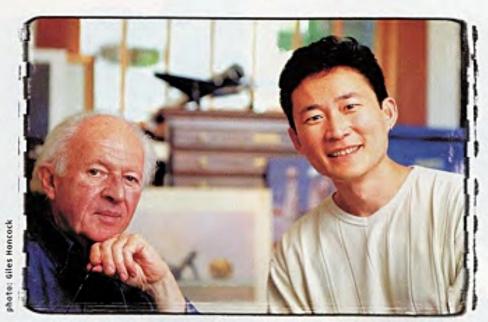


RALPH MCQUARRIE DOUG CHIANG

BY MARK COTTA VAZ

VISUALIZING A GALAXY FAR, FAR AWAY ...





IN THEIR FIRST IN-DEPTH CONVERSATION, ORIGINAL STAR WARS CON-CEPT ARTIST RALPH MCQUARRIE AND PREQUEL DESIGN DIRECTOR DOUG CHIANG TALK ABOUT THE CREATIVE PROCESS, EACH OTHER'S WORK, AND VISUALIZING NEW WORLDS FOR THE STAR WARS UNIVERSE. THE INSIDER'S MARK COTTA VAZ WAS THERE TO FACILITATE THIS FORCEFUL MEETING. HERE'S HIS REPORT.

Ithough Ralph McQuarrie's earliest career as a technical illustrator was far removed from the influential movie production artist he would become, his work nonetheless prepared him to blast off for duty in the Star Wars universe. In the 1960s, he was a technical illustrator for Boeing. a member of the "advanced development group" at Litton Industries (where his total "blue sky" designs included space travel scenarios), and a space flight simulation artist for CBS News' coverage of the Apollo space flights.

In the early 1970s, McQuarrie made his first foray into film concept work, creating a series of paintings for a science-fiction movie planned by the screenwriting team of Hall Barwood and Matthew Robbins (the title of which McQuarrie recalls as Star Dancing). Barwood and Robbins would go on to write and produce Dragonslayer and Corvette Summer (starring Mark Hamill) together, and previously Barwood had done some animation for George Lucas' first feature film, THX 1138. Their sci-fi movie never got made, but McQuarrie's concept paintings-including one of American astronauts greeting furry aliens on a grassy world—were among the fantastical art that caught the eye of George Lucas at a time when the director's dream of a galactic war was still a script without a name.

When that untitled script became Star Wars, Lucas tapped McQuarrie for production illustration duties. McQuarrie would ultimately conjure such enduring characters as Darth Vader and far-flung worlds from Tatooine to Cloud City. McQuarrie also arguably rescued Star Wars during that dark hour when 20th Century Fox executives were considering abandoning the strange space opera, with Lucas utilizing McQuarrie concept art to finally convince the studio to stay the course.

McQuarrie's visionary talents were utilized throughout the original Star Wars trilogy. Rarest of all among concept artists, McQuarrie even produced some of his designs as matte paintings for the final films, from space views of Tatooine to the Cloud City landing platform upon which the Millennium Falcon lands and moody Death Star interiors. McQuarrie would be in demand for numerous other productions, such as Steven Spielberg's Close Encounters of the Third Kind, for which the artist designed the alien mother ship.

McQuarrie's art became instantly celebrated in books published in the wake of the successful launch of A New Hope, including the Star Wars Portfolio, a collection of McQuarrie paintings which inspired Doug Chiang, a high school kid with an inclination to art and a tendency to dream, especially of science-fiction themes. "I grew up loving and living in that world," Chiang recalls.

Doug Chiang's early career as an animator and award-winning commercial director led him to ILM in 1989, where he worked on such films as Terminator 2 and Death Becomes Her (which won him an Academy Award), before becoming creative director in 1993. But it was a hyperspace jump when Chiang was selected as Design Director for Episode I: The Phantom Menace and led a small Lucasfilm department charged with carrying on the rich visual tradition of Star Wars. After successfully making it through what he calls his "trial by fire," Chiang is back at the drawing board, helping his department sketch and paint the look for the next anticipated chapter in the unfolding space

So it was a bridge between Star Wars eras when, one weekend this past May, Chiang visited McQuarrie at his home in the San Francisco East Bay hills. Chiang had briefly met McQuarrie a couple times previously, but this session for Star Wars Insider was the first time the two talented artists had actually sat down to talk indepth about their Star Wars experiences. During the exchange, it was quickly obvious that in Chiang's eyes, McQuarrie was Obi-Wan to his Luke Skywalker.

The conversation kicked off with Chiang recalling that fabled McQuarrie Portfolio which helped propel him on his earliest flights of imagination.

DOUG, WHAT KIND OF FOUNDATION DID RALPH'S ART PROVIDE YOU WHEN YOU TOOK OVER FOR THE PHANTOM MENACE?

DOUG CHIANG | [Speaking to Ralph] It was because of you that I started painting. I did my first painting after I saw the Star Wars Portfolio. The painting I really liked was the X-wing and TIE fighter flying over the surface of the Death Star. You can say that I owe everything to you, because I studied your artwork intensely,

Prior to that I was afraid to paint, but something about your painting really captured me. The first artwork I did was this space station, and I tried to mimic your style as closely as I could. I'd always been a fan of science-fiction, so when I saw you were painting with that as a theme, that was just fascinating to me. My conception of painting was fine art and I didn't think anybody was doing the kind of work you were doing.

RALPH McQUARRIE | I don't think too many people were, although there were a lot of science-fiction films. But nothing seemed quite like Star Wars. It had all of the elements that we'd seen before, but the assemblage, as it appeared in the film, felt new.

Star Wars was the first film I worked on, with the exception of doing film posters and some work for Hal Barwood and Matthew Robbins on a science-fiction idea they had. I had done what

FACING PAGE: [TOP] The Rolph McQuarrie artwork that inspired Doug Chiang to try his hand at painting. [BOTTOM] Doug Chiang's production painting of the N1 starfighters flying over Naboo.







you might call science-fiction for companies like Litton Industries. I'd listen to engineers discussing an idea for, say, landing on Venus and how, on a planet with a gravity greater than Earth, you'd have to have a suit that would augment your strength with motors and levers. I'd then make a drawing and a painting. That set me up for listening to people with their ideas and then saying. "Oh, I know how that

[10P] One of the early production illustrations completed by McQuarrie to help George Lucas self the idea of Star Wars to 20th Century Fax. [LEFT] Two skatches of Darth Vader's mask. The earlier version of Yader had him sporting a face mask, but no helmet. Later, McQuarrie drew upon Japanese Samurai and German World War II helmets for inspiration.

will look!" I did that for Hal and Matt, with their ideas for an alien and robots and a vehicle they were using to explore this grass planet. And we had a wonderful time. I met George through Hal and Matt. But I was never particularly interested in science-fiction—it wasn't one of my favorite things.

CHIANG | It's surprising to find out you weren't enamored with that. It seems to come so naturally to you, which is the amazing thing, because I have to struggle with that.

DESCRIBE YOUR STRUGGLES, DOUG. MAYBE RALPH HAS HAD THE SAME STRUG-GLES.

CHIANG | It was the whole thing about being in grade school and trying to create your own universe. I kind of lived in my own little world, and to actually visualize it was really fun. I could say I practiced a lot prior to getting into the film industry because I was creating exotic creatures and space ships. But it sounds like you didn't do a lot of that.

HcQuarriz | No, but I did some drawings that were sort of fantasy things. While I was in high school I worked in a logging camp and I tended to be interested in fantasy, so I drew a fantasy logging truck.

CHIANG | One thing I really admire about your work is it didn't look like the science-fiction art of the time. It had a strong foundation of

reality—all of your ideas looked like they could work and there was a scientific reason behind it.

McQUARRIX | I think I got that working for the aircraft companies, looking at a lot of machinery, working in the space program on the Apollo flights. Aircraft and spacecraft fascinated me—the sound of engines, the look of them, the wonderful power.

CHIANG | I think you were one of the few people in the [film] industry creating these exotic images.

McQuarrie | The reason we were doing so-called production illustrations [for Star Wars] emerged out of the necessity to sell the film. George asked for some paintings to help him sell the idea to Fox, just as I'd done the paintings for Hal and Matt to sell the idea to whomever they were talking. Reading a script is one thing, and executives kind of skipped over a lot of stuff. I don't think they really got what George was after, which was a big visual spectacular.

CREAMS | I've always been curious about your first interactions with George and how you guys worked together. I'd love to hear how it was back then.

McQUARRIE | I had a script, and George said, "When you're reading the script and you come to something you think will make an interesting illustration, make some pencil drawings and I'll come by in a week or so and we'll talk about it." We arranged a fee, they [Lucas and producer Gary Kurtz] left, I walked right over to my drawing table, opened the script, read a few things, and started to make little sketches of spaceships going around a planet.

THAT WAS YOUR FIRST DRAWING?

HeQUARRIX | Yes. And I kept reading, and I thought, 'This is fascinating.' There were R2-D2 and Darth Vader and stormtroopers. George came along in about a week with a little bundle of stuff he'd gotten out of old science-fiction magazines of the 1930s and material like that. George also supplied some books on Japanese medieval stuff. For the landspeeder, he had a little sketch that he liked. He had photographs of the Metropoli's robot [from the 1927 Fritz Lang movie], which he said he'd like C-3PO to look like, except make it a boy. He told me about the stormtroopers and Darth Vader and what he'd like to see, in just a few words, very to the point.

He liked just about everything I did. Neither one of us thought this would necessarily be in the film, because later they were going to hire a



Vader's health, because he had to transfer to another spacecraft through outer space with stormtroopers who had on armored space suits.

You're talking about the early scene in A New Hope, when they're boarding Princess Leia's Blockade Runner.

HcQUARRIX | George said, "Well, all right, give him some kind of breath mask"—which he wore through all three films.

CHIAMS | A lot of our schedule [on The Phantom Menace] was moving along the same way, so we didn't spend as much time as people would think on a specific design. For me, there are times when I know that, 'Yeah, this is the [design] that George is going to like.' One was the landing ship—the minute I got it on paper, I was almost certain George would like it. Those moments are few and far between, but you get a kind of weird sixth sense that something will work. Other times I'll show a design to George and he'll make a modification and I'll get that same feeling, this weird instinct, that his suggestion will turn it into something even more spectacular.

IS IT PRUSTRATING TO KNOW YOU'LL BE DOING THIS AMAZING ARTWORK BUT SOMEONE WILL BE TELLING YOU TO CHANGE THINGS?

CREANG | I take it all in stride because ultimately I'm trying to help George's vision. I'll get enamored with a specific thing because I like a small detail, but George has the bigger picture. So when I look at it with that perspective, I can let go of a lot of that [attachment] and know the end product will be superior to what I'm working on now.

There are little explorations which sound similar to what Ralph's working process was, where George would describe an idea, and I'd try to put in a little bit of what I thought would be natural for it. For instance, George might describe a speeder, and I'd say, "Okay, how do I make this work?" In real-world terms, where does the pilot sit and where should the engine be? Those are my responsibilities as a designer, to contribute to making George's idea a little more practical without hurting his original concept—and hopefully improving on it.

McQUARRIX | Like C-3PO—If you look at my drawings, I never did solve the eyes. I just had little holes drilled in this metal mask. When John Barry was brought on as production designer, he and George and I had a little meet-



[TOP] Another early production pointing for Star Wars. Note the lightsober-wielding starmtrooper. This McQuarrie art especially intrigued a young Daug Chiang. [BOTTOM] Originally the Rebel base on Yavin was envisioned as more of a landing strip. Eventually the base was moved inside.

production designer. But what George wanted was five or six paintings you could look at and say, "This is the way the film is going to look."

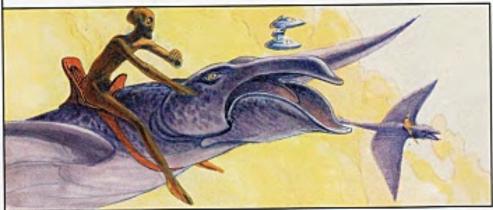
Doug, is this similar to your working relationship with George Lucas?

CREAME | It's almost identical, which is really interesting because I guess this is the way George likes to work. When I first started out on The Phantom Menace, the art department started small, with just myself and [concept artist] Terryl Whitlatch. George would come in and describe in broad strokes, sometimes very specifically, some of the things he wanted. But he basically wanted us to explore and try a bunch of different ideas.

McQUARRIE | He was very happy if you came up with some idea that was completely different. George didn't envision Darth Vader with a mask—he said he might have his face covered with black silk. But I got worried for CHIANG | Darth Vader became such an icon for evil. Darth Vader changed very little from your design.

RALPH, WHAT GAVE YOU THE IDEA FOR THE ACTUAL LOOK OF VADER'S MASK?

McQUARRIE | Well, Darth Vader was going to be an evil guy. I worked out this dog-like snout sort of face which kind of hit me, and I put slots in there like a little grill which looked like teeth, and these big eyes. George had mentioned him having to wear a helmet like a Japanese medieval warrior, one of those big flared-out helmets, and I made it somewhere between that and a German World War II helmet. In probably one day, I made the drawings that pretty much defined Darth Vader. I was moving very fast and didn't have all week to fool around with Darth Vader—I had a lot of other things to work on. Tusken Raiders, Jawas, and the sandcrawler were done in those first few weeks.







[TOP TO BOTTOM] McQuarrie envisioned "air whales" that would have been ridden around Cloud City in The Empire Strikes Back. It was on idea that would be re-visited briefly, but ultimately dropped, as an idea for a Naboa mount in The Phantom Menare. George tucos originally envisioned Cloud City as an exotic location for A New Mape, but the floating city instead found its way into Empire.

ing. I had brought some of my drawings and paintings, and John was looking through them, and he looked at Threepio and immediately made a little thumbnail sketch of Threepio's head with the big round eyes, which solved the problem and gave him life. It was perfect. I had my own idea about Threepio which was very different from this art deco thing.

How DID YOU ORIGINALLY IMAGINE C-3PO? IT WASN'T LIKE THE METROPOLIS ROBOT?

McQUARRIE | No, it wasn't all the joints and everything. It was more streamlined, a balletlike figure, very elegant. I like restrained elegance. If it was up to me, the whole thing would just decay into an artsy project, leading the director down the primrose path to disaster! [Laughs] But George wouldn't allow that to happen.

RAIPH, WHAT WERE SOME OF THE INFLU-ENCES WHEN YOU WERE DESIGNING CHAR-ACTERS FOR STAR WARS?

HcQUARRIE | I work out of my subconscious. I listen to what George is saying and almost immediately, while the conversation is taking place, I've got an idea. If I don't get one immediately I have to start drawing, kind of dig a ditch to a final conclusion which I'm never very happy with. But the stuff that comes to me

immediately is usually right.

IS THAT HOW VADER CAME TO YOU?

McQUARRIX | Yeah, pretty much. I worked out of my subconscious because, I thought, this has to be from a galaxy far, far away. We're talking about something nobody has seen before, hopefully.

But you can go so far into weird, mysterious shapes and forms and colors, you're apt to completely miss the audience. Here's this strange shape making noises that could be language, it could be music—I don't know! You've got to pull it back to where it means something for the audience.

DESCRIBE THAT CREATIVE VOICE, YOUR SUBCONSCIOUS.

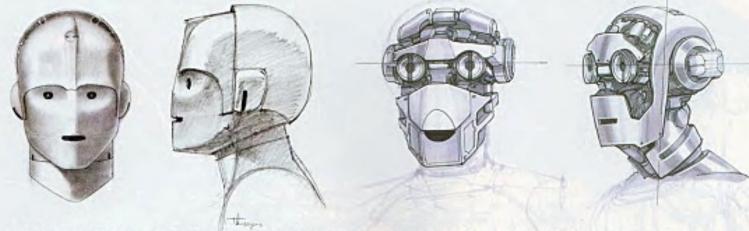
McQUARRIX | Things float up from the bottom of your storehouse. When things come out of your subconscious, there's no plan, no concept, no architecture [blueprint], no nothing you just start drawing. I describe it as a little office in my brain where there's a guy and you say, "Blue," and he runs back and goes through all the drawers and gets all the blue stuff out.

CHIANG | It's fascinating to hear how you work, because the way I work is similar but it's also different. You can put me in any kind of a room and I can look at a common object and turn it upside down, see something unusual about it, turn it into an exotic environment or a spaceship. It's something that I've been kind of trained to do and I like to do. Just looking around here, I find a lot of inspiration. I can look at it like an alien visiting your studio for the first time and taking my own weird alien perspective and changing the scale of certain things.

LIKE YOU'RE FROM ANOTHER PLANST LOOKING AT OUR REALITY IN A SKEWED WAY?

CHIANG | Yeah, just wiping away your preconception of what that object is and looking at it from a totally different aspect. One good example I keep talking about is the Naboo starfighter. That was inspired by an art nouveau hairpin, which looks nothing like the starfighter but there was some quality about it. You change your perspective, like [imagining] you're the size of an ant looking at that big flat file and then—Wow—that's a great building, you know? People often ask, "Where do you get your inspiration?" And I'll say, "It's all around you."

FROM THE TIME IT WAS FIRST CREATED, THE STAR WARS UNIVERSE HAS HAD A CER-



TAIN VISUAL LOGIC TO IT. WHAT ARE SOME OF THE GROUND RULES FOR THE STAR WARS UNIVERSE?

McQUARRIE | It's all pretty basic stuff, that no matter how far outside the galaxy you go. there's going to be spherical planets-you're not going to run into a square one. And the surface of a sphere that's big enough to look like a flat horizon has that Earth-like feel to it, you know? It's based on Earth reality-there's a lot of things we're familiar with, like certain laws of physics that can't be defied.

A building has to have openings to enter and leave from, and the floor is going to have to be level or fairly level. When you're designing buildings, you come across the fact that most every form you can possibly imagine has been applied to a building on Earth already. I wound up with cylindrical forms with dome tops for Cloud City because it seemed like the most unusual form for a building I could think of.

CHIANG | Taking it from current perspective. you and Joe [Johnston, seminal ILM effects illustrator and designer] and all the previous Star Wars artists really broke the ground, laid the foundation for everything. The images were so striking and so breakthrough. It's been ripped off so many times that it's common in our culture.

The whole concept of used technology is the most obvious, but it was also taking cars and turning them into speeders, taking slight twists on reality. That was a template that wasn't really successfully done prior [to Star Wars]. Most films were very far out in extrapolating a future where things were too exotic and they'd date very quickly, whereas Star Wars became timeless because you guys thought about it in a very practical and realistic manner. It seemed believable even though it was an alternate universe. That thinking pervades current films. That's why, in some ways, it made it a lot easier for us because you set the rules and now we're just trying to play around with those rules a little bit more.

WHEN YOU STARTED THE PHANTOM MENACE, WERE YOU LOOKING BACK AT THAT VISUAL TEMPLATE ESTABLISHED IN THE ORIGINAL FILMS?

CHEANG | Definitely. My first drawings [for The Phantom Menace] were trying to take the next generation from your drawings and create a natural extrapolation. It was curious that George actually said, "Don't do that too much, we really want to create another breakthrough again," And it was really hard. I really got an appreciation for what you guys did. It was so bold and so new.

that it was supposed to be a secret hide-out and here all the aircraft are lined up on the runway like at Pearl Harbor-that's not going to work, let's have them inside! George liked that idea because he could simplify the effects and shoot that on a dark stage.

CHIANG | I remember those two paintings! I was always curious about the evolution of that because I really liked your first one where the [Rebel starfighters] were outside.



[10P] Two corly versions of C-3PO from Star Wars by Rolph McQuarrie, and two initial versions of the skin-less protocol droid by Boug Chiang. [80TTOM] The "snaw costle" that was to be the the skin-less protocol draid by Doug Chiang. [BOTTOM] The "snow castle" that was remnant of an exctinct civilization on the planet Hoth from The Empire Strikes Back

RAIPH, YOU PRODUCED A LOT OF CON-CEPTS THAT DIDN'T MAKE IT INTO THE MOVIES, LIKE THE ABANDONED CITY ON NOTH DESIGNED FOR EMPIRE.

McQUARRIE | Yeah, the castle in the snow. It was one of the first things George asked for, a castle in the snow. We were going to have a snow planet with a battle in the snow. I rushed home and did a painting of this castle, which I liked a lot. There were no living aliens on this planet, except for these animals [the wampa and tauntaun). But in the past there'd been a civilization before the planet went completely

One painting I did for the fourth moon of Yavin had the Rebel fliers set to go off to destroy the Death Star, with this huge planet hanging over the whole thing. Then I thought

Doug, DID YOU EVER HAVE ANY CONCEPTS THAT DIDN'T MAKE IT INTO THE MOVIE?

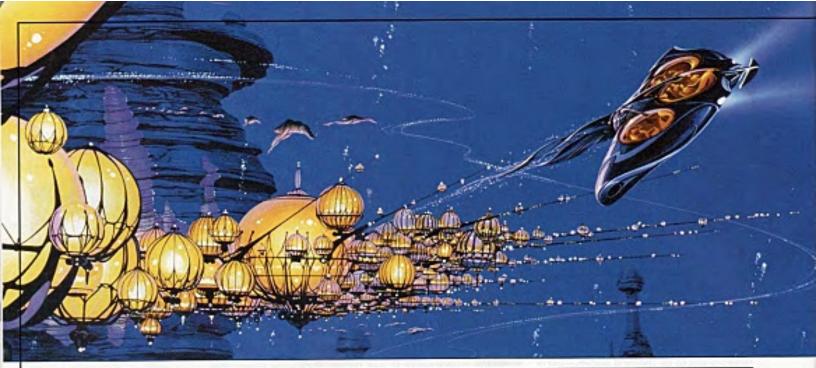
CHIANG | Oh, there are quite a few. One of them was the air whales. We've been trying to bring them in ever since Ralph designed them.

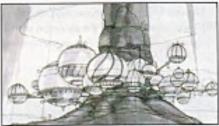
AIR WHALES?

CHIANG | The Gungans were going to ride these air whales, and it was something that Ralph had developed for Bespin, I believe.

McQUARRIE | Joe [Johnston] and I both did a lot of drawings of these big flying creatures. They weigh a ton but they can fly. [Smiles]

CHIANG | We were trying it incorporate this beast into that end battle and we got all the







designs and maquettes approved, but ultimately it added too much complexity to the end battle, so it was eliminated.

The other, more subtle thing was the city on Tatooine was originally going to be built like Luke's homestead, which was a sunken city and it seemed logical that desert dwellers would do that. That was one idea we were playing around with but ultimately was dropped.

UNDERGROUND?

CHIANG | Not underground, just in big pits.

McQuarriz | To stay out of the wind. I think there's a very high wind on Tatooine. There are a lot of sand storms.

YOU MENTION THE WIND ON THE PLANET. THERE'S ALWAYS TALK ABOUT ANIMATORS PERFORMING THROUGH THEIR CHARACTERS. SIMILARLY, I ASSUME BOTH OF YOU MAYE TO MENTALLY GO TO THOSE PLACES YOU DESIGN-INHABIT THEM AND FEEL THEM, TO MAKE THEM COME TO LIFE.

[ABOVE and LEFT] Doug Chiang initially had trouble visualizing the underwater city of Otah Gungo, since it was not an environment that he could imagine to be hospitable.[FRCING] A Chiang production painting that depicts the ground battle at Naboo between the simple Gungans and the technological terror of the Trade Federation.

HcQuarris | Yeah, I step out onto the surface [of a planet] and feel the sun and kind of experience through my imagination when I'm starting a painting.

CHIANG | I really enjoy painting because you can delve into that world and feel like you're living it, You can imagine what it feels like.

WHAT ENVIRONMENT BECAME THE MOST REAL TO YOU?

CREAMS | For Episode I, it was the Gungans on the grassy hills (in the ground battle). I'm a big fan of Western art and I'd love to be on a hilltop like that riding that weird beast. So it was a real pleasure to paint, and I could envision and feel that. It's one of those moments where you're doing the painting and connecting with the image.

I IMAGINE IF YOU DIDN'T, THE RESULT WOULD BE STERILE.

CHIANG | It would be hard. There are some paintings on Episode I that I didn't connect with as much, and those were the hard ones. But after a while you get into it.

WHAT DID YOU HAVE TROUBLE CONNECT-

CHILAGE | The underwater city was really hard because I couldn't get my head around to figuring out what it would really be like. It's a dark, cold, in some ways oppressive environment. It's not an environment I'd really want to be in. I kept thinking about being underwater

about a mile deep in this bubble and it seemed scary, so it was hard trying to paint this exotic, happy environment. Everybody else could see it as a beautiful environment but it took me a while to get into that.

I generally like to paint environments I'd like to be in. That's why I haven't painted Hell or anything really disturbing. It's very hard to spend time and be intimate with an image that I find disturbing. Fortunately the Star Wars universe is one of the environments I like to be in.

WHAT WAS YOUR PAVORITE ENVIRONMENT, RALPH?

McQUARRIX | I liked Cloud City. I like architecture and I had a lot of fun with that. I think the first painting I did of it I liked the best, when it was all gray and done for Star Wars. Cloud City didn't get into Star Wars but came up later.

Is Cloud City as it appeared in Empire different from that original design?

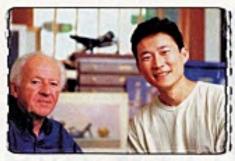
McQuannia | Quite a bit. I sort of caved in and started thinking it needed to be a little smoother and bigger than my original concept, but I liked the [original] painting. I liked the clouds. I took pictures of it close up, underexposed it a little bit, saturated the color and got a yellowish light going. That was my favorite, but there's other stuff I like just as well—paintings I did of Tatooine.

CREAMS | One of my favorite paintings from your Star Wars work is of a stormtrooper in a white hallway. There's something about it that really connected with me when I was little. I still can't figure out what it is, but there's a very beautiful quality about it even though it's a scene of pursuit and should be a high-drama scene. I saw it to be really peaceful for some reason, I think it was because of that room, that environment you created.

McQUARRIE | That was inside the Death Star, right with the stormtroopers coming up the hall and one of them standing there with the laser sword.

CHEANG | One thing I liked about a lot of your designs is the simple elegance of the environments, your design sense and your color palette.

McQUARRIE | I used my formula from Art Center [an art school McQuarrie attended, then located in L.A.]: be careful not to miss a good. clear first reading. In other words, something is going to catch you about this picture. You can use a lot of devices, you can put a big thing in the foreground or a little thing in the middle



work that you and Joe accomplished, but I wasn't quite sure if I could bring it up to that same level, I remember during the first few weeks, I went down to the [Lucasfilm] archives and saw all your originals, and that was the most scary experience for me, even though it was really inspirational. Your colors were so vibrant and my palette at that time was very muted, and I knew then that I needed to crank up the volume on my paintings. There was also the simplicity of your compositions that were so elegant-it really increased the level of work to

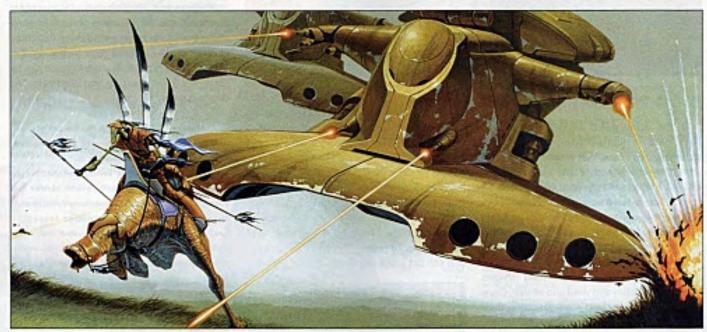


THE PRODUCTION ART ON THE PHANTON MENACE AND YOU WERE IMPRESSED.

McQUARRIE | Yes, I went in to see what they were doing on a number of occasions and had to tell George, "I don't have a single thing to add to what these guys are doing!"

WHAT STRUCK YOU ABOUT THEIR WORK?

McQUARRIE | Everybody had gone a little further than I'd gone. I understood that the whole thing had been established and to step



ground and light it so your eye isn't fishing around for something to look at, to find the balance of the composition. Your eye goes right to it, you don't miss it. That's the rule I try to keep in mind.

I like a low point of view because you can move something forward and it's instantly bigger. If you take a high angle, you move things around and they always stay the same size.

DOUG, MAYING LEFT ILM, NOW DID YOU DIVILOP AS AN ARTIST WORKING ON PHANTOM?

CHIANG | It was almost trial by fire in some ways, because I knew I could do some of the

My work was always very timid prior to [Phantom]. I always used colors that were very grayed out, that was kind of my palette. But Ralph's palette has really vibrant colors. I remember looking at some of your Empire paintings and that blue that you had on Hoth was neon almost-it was just stunning and that was something I never would have tried. To see that gave me courage to try it in my own paintings.

McQUARRIE | That's strange, because I like the blues you use in your skies because they're muted and have a more real-life feel.

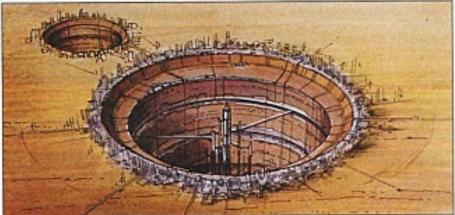
RALPH, I UNDERSTAND YOU SAW SOME OF

in and take over would be hard. Doug's paintings were so lush and full of gorgeous shapes and colors, and everything was dramatic. He did what I did but better.

CHIANG | Thank you very much, but the way we see it, you were up here and we were always trying to get up to where you were.

You'll be happy to know that for a lot of my color palette I got inspirations from your original paintings. Whenever I'd get stuck I'd pull out your old paintings and see how you solved the problems and get my answer there. So if [your artwork] wasn't there, I couldn't have accomplished these paintings, seriously-like the designs for Tatooine and Coruscant, we'd





get stuck and we'd look at your old, original sketches.

It [the archives] was an incredible tool to have, because normally when you work on a show you don't have that wealth of history of somebody else establishing ground rules you can fall back on to help you. With Tatooine I tried to fake it, but it wasn't there. But you really knew that culture and that style of architecture. I really had to go analyze your sketches and your forms, and there was a logic to why these shapes were the way they were, that, yes, these people created these mud shapes because of the sun and wind and all that. Once I could see that, I could start designing their buildings to be more like that.

RALPH, BACK WHEN YOU WERE IN PRO-DUCTION ON STAR WARS WAS THERE A BUIL, A FEELING YOU WERE CREATING SOMETHING SPECIAL?

McQUARRIX | Well, I guess there was to a certain extent, but most people felt it probably wasn't going to be a big blockbuster but would pay for itself, you know? I was stunned—everybody was just amazed and thrilled to think that what we did was so popular. I used to drive through Hollywood a lot and here was Grauman's Chinese Theater [where Stor Wors was playing] and weeks, months, went by with lines around the block—it just wouldn't quit. One day I was walking down Hollywood

Boulevard, and here comes this gum wrapper blowing towards me and I stooped down to pick it up—it's a picture of Darth Vader on the gum wrapper!

I thought, 'I'm really part of the genre, the stuff that I did.' I thought of [Flash Gordon creator] Alex Raymond and the Flash Gordon stuff from when I was a kid, the toy space craft. When I was six, I also owned one of those Buck Rogers ray guns. I thought, 'Those guys were like me now.' I'd grown up to be somebody the kids can get a kick out of. I think that's great.

DOUG, DID YOU HAVE THAT FEELING WORKING ON THE PHANTOM MENACE?

CHIAMS | Well, it was different because we always knew going into it that it was going to be this incredible experience. Actually, Ralph, I want to ask you what it was like to come back on Empire after Stor Wars became such a success.

McQuanxx | It did change things, I felt. I was aware now that my paintings were going to be reproduced, which made a whole different feel. On Empire the whole picture changed. There was a lot more feeling of competition and a lot more pressure, and none of that stuff has a damn thing to do with making a good picture—it all has to do with screwing it up.

RAIPH, ARE THERE ANY OF YOUR ORIGINAL CONCEPTS YOU WISH THEY COULD PUT INTO THE HEXT STAR WARS EPISODE?

McQUARRIE | Nothing particular, except for that ice castle. But so much water has gone under the bridge since we did those first three films. So much has been done by you guys in Episode I and other films. And so much can be done now it's amazing. So, you still dream. The dream goes on.

Thanks to Allan Kausch for his assistance in arranging this interview, and photographer Giles Hancack for documenting it.

Nork Cotta Vaz is a senior contributor to Cinefex magazine and a frequent writer for Star Wars Insider. He has authored 10 books, including From Star Wars to Indiana Jones: The Best of the Lucasfilm Archives, and Industrial Light 6 Hagic: Into the Digital Realm. He wrote about Episade I Easter Eggs in Insider #48



[TOP] (above) Luke Skywolker looks over Mos Eisley spaceport in this McQuarrie production pointing far Star Wars. (below) An early version of Mos Espa was envisioned—like Luke's as bult into a pit. [BaTTOM] This digital production pointing of Coruscant completed far Episode I by Daug Chiang (above) shows influences from these early McQuarrie concepts from 1993 (below).



A QEA WITH HASBRO

IN THIS FIRST EDITION OF A BRAND-NEW COLUMN, WE GO BEHIND THE SCENES WITH THE HASBRO STAR
WARS ACTION FIGURE TEAM TO ANSWER YOUR QUESTIONS
BY ANDY@HASBRO

WELCOME TO THE FIRST INSALLMENT OF ACTION FIGURE UPDATE! All of us on the Star Wars team at Hasbro are very thankful that the editors of Star Wars Insider generously offered their pages to us. This was one of the most-requested figures from our core fans, and we are thrilled to be creating it for you.

This column is for you. The questions that appear below (and will appear in every column) are yours. They represent some of the most-asked questions we get, and come from many sources—especially through your letters and e-mail to this magazine, by way of our Web site (www.starwars.hasbro.com), and from our Consumer Affairs department. The answers come from people who work dayin and day-out on Star Wars at Hasbro—and who, just like you, are die-hard Star Wars fans.

Like you, we are also deeply committed to Star Wars collecting. We realize how extremely vital collectors are to Star Wars' past, present and future. To that end, Hasbro is commit-

ted to listening very closely to
the galaxy of Star Wars collectors—so think of this
inaugural column as
opening up an ongoing and meaningful dialogue,
directly between
Star Wars collectors
and Hasbro.

We promise to be candid in answering your questions, and in addressing your concerns. While we always aim to please, we realize that, in being frank, we may not always be able to tell you what you'd most like to

hear. But no matter what, we are committed to giving you honest and accurate information.

Now, here are some of your most frequently asked questions. WHY DOES HASBRO KEEP MAKING NEW VERSIONS OF CORE CHARACTERS INSTEAD OF CHARACTERS THAT HAVE NEVER BEEN MADE BEFORE?

> We'd love to see every character from every Star Wars movie made into a

figure. But the reality is, 50 percent of the people who buy Star Wars action figures are kids (a fact many collectors don't realize). The issue we face is this: kids generally are not very interested in characters they don't recognize. Most of them topow main heroes and villains. We try to balance the

line between key

characters that kids like and awesome new characters we've never done before.

We encourage you to stay vocal about your most-wanted figures. If we hear the same thing from enough collectors, who knows—we just might make that particular character. As you may know, we are currently hard at work on a new biker scout figure from Return of the Jedi.

WHY CAN'T I FIND THE NEWEST FIGURES?

We know many of you are having difficulties finding the newest figures, and that it can be frustrating. Please know that it is frustrating for us as well; after a year of hard work on a figure, we'd like nothing more than to walk into a toy store, see a figure on the shelf, and know that it will find a great home in someone's callection.

Now, we'd like to take this apportunity to formally debunk the "shortpack conspiracy" theory. Hasbro sets up case pack mixes based on our guess of relative popularity (remember, kids are 50% of our sales). Therefore, a case can contain more of some figures and less of another—the socalled "short-packed figure." Unfortunately, when retailers cut back orders (based on declin-

ing demand), less of these figures end up in the marketplace. We recognize this is a problem and have worked with the Fan Club in the past to make additional quantities available to core fans.

We pledge to keep working to find solutions to this problem, and we'll continue to do our best to make it easier to find the figures you are looking far. For further updates and news, check out our Web site at www.starwars.hasbro.com.

We're looking forward to answering more of your questions. Until next time, have fun and keep playing!

Send your questions to: ACTION FIGURE UPDATE, P.O. Box 551000, Aurora, CO 80042, or email AskHosbro@col.com. Letters may be edited for clority and space considerations. All mail must include your full name and hometown. Star wars Insider and Masbro are not responsible for any unsolicited material received. All letters are read, but due to time constraints and the volume of mail received, individual responses are not possible.



DAWN OF THE STAR WARS COMIC

BY RICH HANDLEY

"ENTER: LUKE SKYWALKER! WILL HE SAVE THE GALAXY—OR DESTROY IT?"

This cryptic question adomed the cover of Marvel Comics' first issue of Star Wars, dated July 1977, and though an inaccurate depiction of the events within, it tantalized readers unable to see the film for another three months. Marvel's line of Star Wars comics was a great success—all told, Marvel published 107 monthly issues, three annuals, a four-issue Return of the Jedi adaptation, two paperback Illustrated Books, a serialized strip in Pizzazz magazine, eight original tales in Marvel U.K.'s sister-title, eight issues based on the Droid's cartoon, and 14 more based on Ewoks. The final installment, Ewoks #14, bore a cover date of July 1987, exactly 10 years since the first issue.

And yet, it almost never happened.

In the 1970s, science fiction was not taken very seriously, science fiction comics even less so. So Marvel editor/writer Roy Thomas had no idea what to expect when he first learned of a film being developed by George Lucas, the man behind the blockbuster American Graffiti and a less successful feature called THX 1138. "I admired that film," Thomas told the Insider, "so I was interested in hearing more."

Charlie Lippincott—then Lucasfilm's vice president for advertising, publicity, promotions, and merchandising—contacted Thomas and told him about Lucas' new project, known then as "The Star Wars." Over dinner, Lippincott displayed pre-production paintings and said Lucas wanted Thomas to write a tie-in series for Marvel. Thomas had made a name for himself writing Conan and Tarzan, and Lucas was a fan of his work.

Stunned by what he saw, Thomas took the idea to Marvel founder Stan Lee, who initially dismissed the idea as too cold and financially unsound. But upon hearing that Alec Guinness would be involved, Lee relented, and an epic was born.

"I was determined to make it a six-issue color series," Thomas said. "Someone in Circulation wanted us only to do one or two Issues for fear they'd take a bath on it, and they also wanted it in black and white." Thomas was adamant, however, and won on both accounts. Victory was two-fold, for the first three issues that came out before the film sold extremely well and were reprinted by Marvel in many formats."

Having cleared the first hurdle, Thomas set out to find an artist. It didn't take long to choose Howard Chaykin. "Howle and I both loved old movie serials and comic-strips," Thomas explained, "especially pulp magazines like Pigner Stories. He was the creator of spaceopera heroes Cody Starbuck and Monark Starstalker, so I knew he'd be great for the team. Howie took one look at the script and the sketches and asked, "When do we start?" Together, the duo went to work on adapting the film in comic book form. "Howie fell behind, so we had to bring in help starting with Issue \$2."

That help came in the form of Steve Leialoha, an artist of Hawalian descent who'd joined the Marvel line-up in 1975, illustrating such titles as X-Men, Warlock, and Howard the Duck. "Charlie was at a convention in 1976," Leialoha recalled, "giving out a poster for the film. The deadline for issue #2 was changed from three weeks to two, so I volunteered to help out." Leialoha (who saw irony in working on Star Wars, given the first half of his last name) had briefly met Lucas while "hanging around" with a friend on the set of a Francis Ford Coppola film, "Of course, he later didn't remember me, each time I saw him again," Leialoha laughed.

Leialoha finished Chaykin's artwork layouts on issues #2-5 of the adaptation but was not thoroughly satisfied with his work. "It was difficult," Leialoha said, "because we were so rushed." Roy Thomas agreed with this sentiment: "The book suffered after issue #1—the

"HOWIE (CHAYKIN) AND I BOTH LOVED OLD MOVIE SERIALS AND COMIC STRIPS, ESPECIALLY PULP MAGAZINES LIKE PLANET STORIES." - ROY THOMAS

STAR WARS COMICS THE FIRST 6 ISSUES



STAR WARS #1 "Enter tuke Skywolker"



STAR WRRS #2 "Zuke Skywalker Fights Bock"



STRR WARS #3 "Bottle on the beath Stor"



STAR WARS #4
"The Battle with



STAR WARS #5
"Luke Skywalker
Strikes Again"



STAR WARS #6 "Luke Skywolker Bottles Borth Yoder"













"I REALLY DIDN'T LIKE LUKE AND LEIA. MY FAVORITE CHARACTER IN THE FILM WAS HAN."-ROY THOMAS

other artists couldn't make it look as good as Howard could."

One problem the artists faced was a lack of photographic references. "We only had a few stills," recalled Thomas, "Howie could've done better if we'd had more visual references."

Leialoha requested more references, but none were available. "Charlie said there was a rough-cut screening," he said. "so I went, but I was disappointed because I wasn't familiar with how rough cuts were supposed to look. Ben Burtt was acting as a projectionist and had two dozen numbered film coils he kept splicing into the projector."

There were no special effects at this point, and the film contained raw unedited sound effects. "That was pretty cool. We heard caps go off, and there were arrows scratched in, saying, This is where we drop in the laser,' I remember when the planet Alderaan blew up, there was just a reaction shot but the planet still sitting there." World War I planes substituted for dog fights, and the soundtrack was all existing music Lucas had chosen to give John Williams guidelines. The cantina scene had Benny Goodman music!"

This lack of art references led to an infamous Marvel inconsistency. "Since Jabba wasn't going to be in the final cut," Leialoha said, "George said to do what we wanted. Who knew there would be sequels or Special Editions? They said, 'Just don't use the actual look." Chaykin opted to use an alien from among the few photographs available, and thus was born the yellow, bipedal Jabba seen in the film adaptation and issue #28.

Delays in Chaykin's progress with later issues prompted Thomas to hire more inkers. "Howie was very good," Thomas said, "but he was slow," To keep the schedule. Thomas upped the number of inkers to five. "There were

serious deadline pressures," recalled Leialoha, "I was doing 22 pages in a week, which was a bit much. Two weeks would have been nicer."

Following the unprecedented success of the film and its adaptation, Lucas asked Marvel to continue the Star Wars mythos, and Thomas and Chaykin were chosen to stay on. After moving to Southern California, Thomas had lunch with Mark Hamill and George Lucas, who suggested ideas for future issues. Lucas, he said, offered early script drafts for story ideas and put several restrictions in place. Unable to use Darth Vader in the immediate future, or to develop the implied Luke/Leia love interest, Thomas opted to focus on Han and Chewie for his opening storyline, relegating Luke and Leia to a separate mission in Pizzazz.

"I really didn't like Luke and Leia," admitted Thomas. "My favorite character in the film was Han. I love the space operas by C.L. Moore and in Planet Comics, and Han was my kind of character."

A fan of The Magnificent Seven, Thomas developed a similar tale in which Han and Chewie took jobs defending Aduba-3 peasants from Serji-X Arrogantus, a pirate named for friend, colleague, and Mad Magazine legend Sergio Aragones. Fan reaction to the storyparticularly the character of Jaxxon, a six-foottall green rabbit-was lukewarm, and Lucasfilm shared that sentiment.

T've never understood that, considering the creatures in the cantina," Thomas said. "They had one character, before bringing in Rick Baker, who looked like Porky Pig, so I figured Jax would fit right in! It was part of my original proposal, and they were fine with it then. Still, this was George Lucas' fantasy, not mine-and it was a good fantasy. But I couldn't see myself doing it under those restrictions. I didn't want to be anyone's left arm."

Thomas loved the film and liked Lucas. but he'd lost interest and knew it was time to depart. That decision is not one he has since regretted. "I like science fiction and space opera, but I don't have much interest in mysticism or the Force, so it was just as well that I left."

Uninterested in concluding either the Aduba-3 or Pizzazz storyline, Thomas asked Don Glut (who later penned the Empire Strikes Back novelization) to finish the first, after which Archie Goodwin replaced him as writer on both series. "Archie was much more in tune with being the long-term adapter of Star Wars," Thomas admitted, accepting that Goodwin's work on the series has been far more favorably received. Still, he added, "I'm very proud to have made my own minor contribution to the series." To this day, he still gets fan recognition at conventions.

More than two decades later, the people who first captured Star Wars in four colors are no longer as involved with comics as they once were. Thomas, now 60, is working on more Conan tales and several stories for a Spanish comics firm, but mostly he is out of the comics game, feeling out of touch with current styles and believing older names like himself have been pushed aside in favor of newer writers and artists. Howard Chaykin recently served as Script Editor on Gene Roddenberry's Earth: Final Conflict, but moved on to other pursuits, including scripting Vector Pope, part of Vertigo Comics' V2K event.

Steve Leialoha currently works for several publishers on a freelance basis, most recently for DC Comics on Sandman Presents: Petrefax and the upcoming Swamp Thing Secret Files. In addition to the film adaptation, he also illustrated issues #96, #105, and Annual #1 of Marvel's Star Wars series, as well as numerous covers. "I've done a lot of work that I'm proud of," Leialoha said, "but when I want to impress people, I tell them I did Star Wars," 4



ALANDEAN FOSTER

FROM CHEWBACCA NOT GETTING HIS MEDAL to Wedge Antilles letting others bask in the glory of two Death Star destructions, sometimes the greatest Star Wars heroes go for years unrecognized. To that list, add author Alan Dean Foster, a prolific writer heralded for his own creations—he's written more than 80 books, from 1972's The Tar-Alym Krang to such current works as his Catechist and Founding of the Commonwealth trilogies.

But the S4-year-old author is also one of the first novelists-for-hire that Hollywood turns to in bringing a sci-fi film onto bookshelves. His bibliography (which you'll find at his Web site, www.alandeanfoster.com) includes more than two dozen book versions of movies and TV shows, and he's won sci-fi fans' gratitude for writing novelizations that are consistently well-crafted.

Ironically, though, Foster's best-known novelization doesn't bear his name: the Star Wars novelization. Yes, despite the name on the cover, the book version of A New Hope was written not by George Lucas, but by Foster, then 29.

Foster got an early look at what Star Wars would become when Lucas gave him a tour of Industrial Light & Magic, then located in a warehouse in Van Nuys, California. One of the first sights to catch his eye was an entire wall covered by cannibalized Revell plastic model kits—the battleships and jet fighters ILM's modelmakers were turning, bits and pieces at a time, into Star Destroyers and space freighters. Lucas showed Foster the motion-control camera ILM had developed, a basketball-sized Death Star, and dailies of TIE fighters and the Millennium Folcon in combat.

Foster told the Insider he left impressed with Lucas and his vision. "I thought, "Wow, if they can actually get this stuff on screen, it's going to be terrific," he recalls.

Foster's novelization, released in December 1976, lets the reader into the heads of the characters in ways a movie can't. Take the macabre musing of the battle-hardened Blue Leader (Red Leader in the movie) that Biggs Darklighter and Luke Skywalker are soon "likely to be particles of frozen meat floating about Yavin." Then there are bits that have teased fans for years—such as Han Solo's boasting to Chewbacca that Corellians can't get lost, then insisting, "Tocneppil doesn't count; he wasn't a Corellian. Besides, I was drunk." Sorry, fans: Foster admits that "Tocneppil" was a tribute to Lucasfilm then-publicity supervisor Charlie Lippincott, but if there's a story behind that tribute, it no longer rings a bell.

But Foster's work wasn't done when he turned in the Star Wars novelization. His contract called for two books—the novelization and a Star Wars sequel. Foster was free to come up with a story for the sequel book, but it had to be one that could be filmed on a small budget. Foster says the story would serve as the prototype of a possible big-screen sequel, noting that Lucas, "wanted to be able to film a story where he could re-use a lot of props."

By the time Star Wars hit the screen, Foster's sequel was very close to being finished. The tale he crafted, Splinter of the Mind's Eye, takes place almost entirely on the fogshrouded jungle world of Mimban, where Luke and Leia are marooned after Lela's Y-wing malfunctions. Foster originally began his story with a dogfight in space; that scene, he says, was the only cut Lucas requested in the manuscript.

Foster took the opportunity Splinter offered to explore Luke and Leia as characters. The writer saw that the two were both orphans, but where Luke was a farmboy, Leia was, "a bit of a spoiled brat—she was a princess." The contrast intrigued him; down in the murk of Mimban's caverns, Foster would test them and

BY JASON FRY

their relationship.

Leia, in particular, emerges as an interesting (and not entirely sympathetic) character, forced to pose as Luke's servant and confront a before-unrevealed terror of the water. Foster credits that last bit to the legendary sci-fi editor John W. Campbell, who taught him that, as he puts it, "nobody sympathizes with Superman everybody needs flaws and faults."

As any fan would have demanded, Foster also pursued the possibility of romance between the two, unaware of revelations yet to come in the saga. "Nobody at the time had any idea that George was going to turn around and make Leia Luke's sister," he says, adding wryly that rereading Splinter today, "adds a certain frisson to their relationship."

Star Wars, of course, would become a blockbuster; by the time Sp/inter appeared in early 1978, a decidedly big-budget sequel to the movie was in the works, and Luke and Leia's confrontation with Darth Vader on Mimban was destined to remain a fascinating "what-if" in the saga's history.

Foster hasn't spoken to Lucas since those early days, but he remembers him fondly. "He was to this day the nicest guy I met in the movie business," he says, adding that while Lucas couldn't be called an effusive personality, that laid-back manner also made him a pleasant change from Foster's experience: "Most people in Hollywood have their mouths open and don't listen," he says.

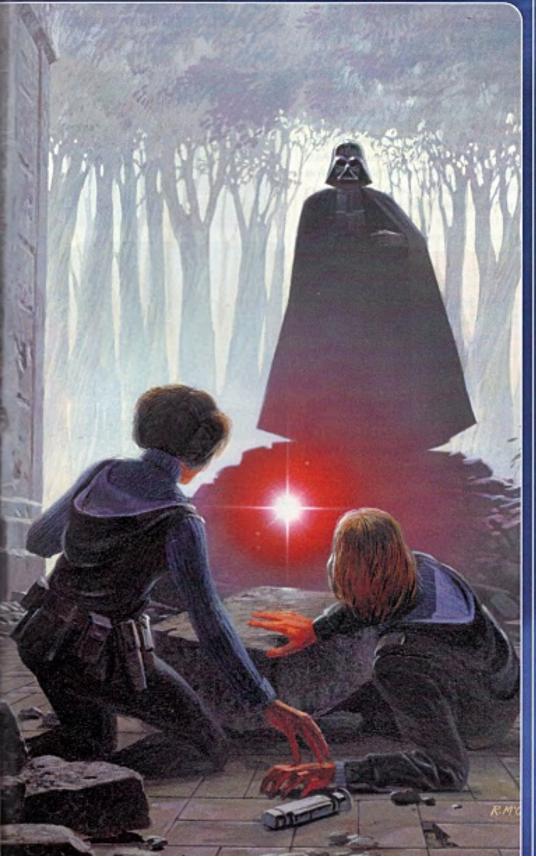
Now that new Star Wars chapters are hitting the screen, the celebrated author says he would welcome the chance to bring his work on the saga full-circle. Foster says he has discussed the possibility of doing more Star Wars work with Del Rey. While penning more spin-off books doesn't appeal to him, he says he would be "very happy" to pen another novelization—and muses openly about tying together Episode III with his long-ago completed Episode IV. Only this time, maybe he'd put his name on the cover. •











STAR WARS BACK PAGES:

A RETROSPECTIVE

BY JASON FRY

fter 23 years, the Star Wars sago now embraces nearly 150 fiction books that begin with the earliest days of Obi-Wan Kenabi's apprenticeship with Qui-Gan Jinn and bring the stary all the way to the desperate struggle against the Yuushan Yang. Here are a dazen books that are milestones in Star Wars fiction. It's a big galaxy-enjor!

DECEMBER 1976: Star Wars (bel Rey), by George Lucas. Ghostwritten by Alan Dean Foster, the novelization gives fans in the know a preview of the blockbuster to come.

FEBRUARY 1978: Splinter of the Mind's Eye (Del Rey), by Alon Dean Foster. The "original" sequel might have been filmed if Star Wars hadn't become a monster hit.

APRIL 1979: Han Sale at Stars' End (Del Rey), by Brian Daley. The late Daley's books about Han and Chewie remain fan favorites. This was the first and best.

JUNE 1991: Mele to the Empire (Bantam), by Timothy Zahn. A new publisher returns Star Wars to the bestseller lists, introduces Mara Jade and Grand Admiral Thrown—and rejuvenates Star Wars fandom.

JUNE 1995: Young Jedi Knights: Weirs to the Force (Berkley Boulevard), by Kevin J. Anderson and Rebecca Maesta. Jacon and Jaina Sala star in the first of 14 engaging backs aimed at young adults.

FEBRUARY 1996: X-Wing: Rague Squadron (Sentom), by Michael A. Stockpole. Wedge Antilles and a daredevil crew of pilots jump from video games to their own popular and exciting series.

MAY 1996: Shodows of the Empire (Bentom), by Steve Perry. This combination of book, comic series, video game and toy line gaes back for the first time to the "classic" era of the original trilogy.

MAY 1999: Episede I: The Phontom Nenace (Del Rey), by Terry Brooks. Star Wars returns to Del Rey; Brooks' bestselling novelization affers more episodes from young Anokin Skywalker's childhood.

JUNE 1999: Jedi Apprentice: The Rising Force (Scholastic), by Bave Walverton. This young adult series traces Obi-Won's apprenticeship before Episode I. Jude Wotson picks up the lightsober with the second book in the angoing series.

NOVEMBER 1999: The New Jedi Order: Vector Prime (Del Rey), by R. A. Salvatore. The first of a lengthy series astonishes fans with the death of Chewbacco.

MAY 2000: Rogue Planet (Del Rey), by Greg Bear. Three years after Episode I, Obi-Wan and young Anakin search for a lost Jedi Knight in the first major hardcover novel set in the prequel era.

MAY 2001: You'll have to wait for more details about this still-untitled bel key back from Michael Reaves. For now, four wards: it stars berth Maul.



PUSHING THE LIMITS OF THE STAR WARS UNIVERSE BY BLAKE FISCHER

THE FAMOUS WORDS "THE FORCE WILL BE WITH YOU" may have been so badly muffled by the primitive technology that it was almost unrecognizable, but that didn't stop eager Star Wars fans from plunking quarter after quarter into their local Star Wars arcade game back in the early '80s. (Yup, games only cost a quarter then).

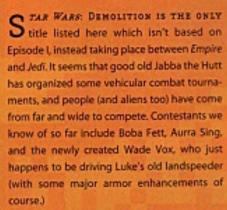
Things have certainly changed since those days of the smoky bowling alley game room, but these days gamers are still excited to play in the fantastic universe created by George Lucas and his team. This is partly because the LucasArts designers are constantly evolving our definition of what a great Star Wars garning experience can be. You'll be happy to know that this year is no exception, as there are a handful of titles on the way for this Christmas. Here's an early sneak peak.





STAR WARS: DEMOLITION

PLATFORM: PLAYSTATION RELEASE DATE: FALL 2000



So choose your character and his/her/its respective vehicle, and enter the arena where you'll have to take everybody else out with your assortment of guns, missiles, and various powerups. It sounds like it could be fun-especially in multi-player mode where you can pound on your buddies.



Take your trash talking to the arena where you can face off against the galaxy's deadliest in a na-holds borred vehicular battle.







The Naboo N-1 starfighter is only one of many ehicles you will pilot in Bottle for Naboo.

STAR WARS: EPISODE I BATTLE FOR NABOO

PLATFORM: NINTENDO 64 RELEASE DATE: FALL 2000

FYOU OWN A NINTENDO 64, you've probably already played the hit X-wing fighter game Rogue Squadron. Well, the team responsible for that classic is back with a new Episode I-themed action game that looks even better.

This time around, you're cast in the role of a Naboo soldier out to remove the Trade Federation from your planet. Through the course of the game, you'll have to pilot a Naboo starfighter, a Trade Federation gunship. and even a STAP in your quest to cleanse Naboo of the Trade Federation's vile droid presence. As with Roque Squadron, expect the graphics to push the limits of what the Nintendo 64 can do, and the gameplay to be fast and furious.



STAR WARS: EPISODE I STARFIGHTER

PLATFORM: PLAYSTATION 2 RELEASE DATE: FALL 2000

W ITH STARFIGHTER, LucasArts is aiming to create a flight experience like no other. In this action shooter, gameplay revolves around three pilots, each with his or her own unique ship.

Adding some variety to the action mix is the fact that each kind of ship is useful for different types of missions. For example, Rhys Dallows' N-1 Naboo starfighter is fast, maneuverable, and handles pretty well in a fight, while Vana Sage's speedy stealth ship is better suited for missions where she has some spying to do. Much like the other Episode I games, the



story doesn't exactly follow the events of Episode I so much as parallel them, so you'll take part in the routing of the Trade Federation, but you may never actually interact with some of the main characters from the movie.

Even more exciting is the highly advanced graphics engine that provides simply breathtaking visuals. With the horizon line pushed much farther out than in most games, you can actually see objects that are far, far away. This not only makes the game more believable (no more playing in thick fog!) but it helps the gameplay because you can target ships that are only small specks in the distance.

The kicker is that when you get close to the ships, you can see that they're also incredibly detailed and lifelike. In the game footage



Ship to ship combot never looked so good! And the final game (due this fall) will look even better!

seen by Star Wars Insider, one of the best things we saw was how the ships react to the terrain believably. In one instance, a carrier was escorted by STAPs, and while the big ship maintained

a steady elevation, the STAPs followed the rolling hills of the ground as they flew by. When this game comes out this fall, expect to see the most detailed recreation of the Star Wars universe outside the movies.





STAR WARS: EPISODE I OBI-WAN

PLATFORM: PC

RELEASE DATE: FALL 2000

W HAT DO YOU GET WHEN YOU CROSS the gameplay of the Jedi Knight series with the characters of Episode I? Try Obi-Wan, the latest 3-D action title starring the brown-robed Padawan himself.

Since Obi-Wan is a Jedi, much of the gameplay revolves around the use of the lightsaber. No longer is it just a random act to block lasers and slice-and-dice the Sith, but now you can actually control your swings

While many of the scenes in Obi-Wan will be familiar to fans of Episode I, there will be lots of new locations to discover as you follow 6bi-Wan down the path to his becoming a Jedi Knight.

A NO THERE'S STILL MORE. In addition to these four titles, and a Dreamcast version of Jedi Power Battles, due this year, LucasArts has already announced 2 titles for 2001. The first is Episode I Super Bombad Racing, which is the Star Wars equivalent of Mario Kart, and the other is Star Wars Online, which promises to let thousand of players co-

with the mouse. Of course, besides the standard "look at me, I'm waving a lightsaber" actions you can perform by just moving the mouse around, you will also be able to learn more complicated swings which will be based on, logically enough, more complicated mouse motions. And you're going to need all the moves you can muster—Darth Maul is in the game, so get ready for some epic battles.

One of the greatest things about this game is how it actually helps to flesh out the storyline of *The Phantom Menace*. Since you play as Obi-Wan, you will actually get to find out all the things that happened to him while the movie was focusing on Qui-Gon. So, instead of the Episode I we know, we'll get a new re-telling where we learn all about Obi-Wan's voyages and trials.

exist in the worlds of Star Wars at the same time over the Internet. We'll have more coverage of those games as their releases near but in the meantime, LucasArts has provided plenty for us to occupy our time.

Blake Fischer is previews editor for Next Generation Magazine.

SOLVED: THE MYSTERY OF THE UGLY ALIENS

POST OFFICE CRIES 'UNCLE' AS FLOOD OF MAIL RESPONDS TO 'CANTINA CREATURES' IN LONG-AGO TOY CATALOG BY STEVE SANSWEET

"BACK IN 1978 I REMEMBER LOOKING THROUGH the Montgomery Ward Christmas catalog and seeing four Star Wars "barroom scene" alien action figures that I had not seen anywhere else." So began a letter from New York reader Richard Blood in Insider #47 that provoked a challenge from me (an autographed copy of my Star Wars: Action Figure Archive book) and the largest flood of mail on a single topic that this column has gotten since it started in the early days of the Insider.

Chalk it up to your competitive nature—or just wanting to help fellow collectors by sharing some obscure factoid about a little known corner of toydom. The first response came within what seemed like hours of the issue hitting the mail; months later, they still arrive, many accompanied by photos. Altogether, more than 50 letters have arrived—most had pieces of the story, while others read like a college research report.

First out of the gate was suburban Philadelphia collector Todd Chamberlain (disclaimer: I know Todd, but that doesn't disqualify him), who will get his second copy of the action figure book. But I was also so impressed with the letter and photos from Charles Pork, Jr. of Lancaster, PA, that, by my sole discretion, I'm awarding him an additional autographed copy of Star Wars: The Action Figure Archive. First, here's an excerpt from Todd's letter:

ALTHOUGH [DIDN'T ACQUIRE THESE PARTICULAR PIECES from the Ward's catalog, like many children of the original Star Wars generation I have fond memories of dreaming about the world of Star Wars toys offered by department store catalogs every Christmas, and remember being confused about what these figures were at the time. They cer-

RAINER OF THE LOST LARSE Collector Todd Chosberton with his four Stor Raider action figures manufactured by Tamland Endustries.

tainly did look like something that

could have been in the Cantina scene, but they didn't look exactly like anything I remembered.

Looking through old department store catalogs in the late
1980s, I came across these pictures again and thought the figures were great. I've always loved
the extent to which other companies tried to capitalize on the popularity of Star Wars by making
things that mimicked the look and
feel of items from the movie. I
decided to keep my eyes open for
some of these figures as an interesting complement to my Star

Wars collection, but I was only recently able to acquire these. One I found at a toy show; the others I bought from a dealer in Toy Shop.

The figures are made by Tomland Industries, which made a number of different 8" Mego-like figures in the 1970s. There are 12 figures shown on the back of the card (just like Star Wars!), and apparently some of them are actually reissues of an earlier line of Tomland monster figures. They are available on the collector marketplace, but it may take time to find since few people thought to save cheap figures like these. There is also some crossover competition from monster figure collectors and those who like the 8-inch figure format in general. I've seen dealers asking as much as \$75 for these figures, although I was able to acquire all mine for about \$15 each. I think they definitely make a fun addition to a Star Wars collection for those who appreciate the cheesiness of those who tried to cash in on the trilogy's popularity.

Charles Park, Jr. adds some other fascinating details:

THE MONSTERS FROM THE WARD CATALOG are an interesting reissue of cheaply made but cool movie monsters. In the mid-1970s, a line of four horror film figures was released called Famous Monsters of Legend: The Cyclops, The Yeti, The Morlock and The Fly, issued on both blister backer cards and in clear plastic bags when ordered from Christmas catalogs, which was the way I got mine as a kid.

As we know, the Star Wars figures weren't ready for sale immediately by Kenner and a variety of space monster toys showed up in the fall of 1977 to fill the demand. Tomland Industries, which made Famous Monsters of Legend, also made a "Star Raiders" set of Mego-sized aliens, renamed the four monsters as aliens, and included them in the set. Two of the set were clearly Star Wars rip-offs, one eerily similar to a Tusken Raider and another a dead ringer for

"...I RAN INTO A VERY STRANGE FIND IN A STORE THAT I SUSPECT WAS OWNED BY JAWAS OR BY WATTO."

- ANJELA GLOWA OAK LAWN, IL

Chewbacca. The Yeti was renamed Tago, the Morlock Bico, the Fly Oov and the Cyclops Ridal (three of four in the 1978 Ward catalog).

Thanks to all of you who took the time to share your childhood and collecting memories. But to the writer who let me know that, "The four dolls that you lay claim to be Star Wars Cantina monsters is false," and then asked me to sell them to him, and the eBay dealer who put a few up for auction claiming that I implied in the column that these were even rarer than prototype missile-firing Boba Fetts, and thus probably worth thousands and thousands of dollars. I have some advice: READ before you leap! Now to some more letters.

Card Guard

A YEAR AGO I RAN INTO A VERY STRANGE FIND in a store that I suspect was owned by Jawas or by Watto. I found some packages of cards with (what looked like) old Star Wars wrap from the '70s, but they were cheap and the lady seemed anxious to get rid of them. I grabbed the four packs she had, but upon opening the wrappers there were these tiny, thin cards or stickers with shots from all three classic films with no captions on front or back, just the original Star Wars logo. They're dated 1996. claim to be distributed by Fleer/Skybox International, but at the bottom is another logo from a company named Panini, and in small print it says, "Made in Italy." Some of the images seem blurry and others look like half a picture. What in the galaxy are these things and how much are they worth?

Ook Lown, IL

A very good place to get a lot

of your trading card and sticker questions answered is starwarscards.net, a fan site run by the very knowledgeable Cathy Kendrick. Cathy points out that this 1997 set, done for the trilogy Special Edition, contained only 66 stickers in the U.S. compared to 156 numbered stickers in the eight or nine (according to how you count them) different European Panini sets.

"In the U.S., most people were

oble to buy Panini albums complete with the stickers included as insert sheets inside the album," Cathy writes-although some stickers were sold separately in small packets as Anjela discovered. For the completist, Cathy notes that printing on the back of loose stickers is black, while stickers that came with the album had blue printing on the back. "The albums are also slightly different, with one having a starburst-styled announcement that the stickers are included, while the other does not. The American stickers show different Images from the European stickers, and are a different design. Each (U.S.) sticker has a white border, and an inside blue border which is a lightsaber" handle, Cathy writes. They are still abundant, and full sets of albums and stickers can be acquired for under \$10.

Age Sage

I AM DESPERATE TO GET MY CLAWS on issues of Tales of the Jedi comics from Dark Horse. I've prowled bookstores for the past six months with no luck. I have many of the Topps Widevision Episode I cards and also many doubles. How can I find someone who wants to trade? Also, are any such cards left for the original trilogy or am I out of luck? Does anyone have a recording of the original trilogy soundtrack—I've got the Special Edition but I want the classic music. I have no idea how

old your usual writers are, but at 19, I guess I'm about the youngest. Please help me before I go insane! JEANETTE CANNER Solem, WY

At 19, you are far from the voungest, and far from the oldest. It sounds like you've just gotten the Star Wars collecting fever really bad, and there's no cooling salve to rub on your brow. Help is at hand. If there's no friendly independent comic book shop near you that stocks or can order back issues, you can order from the Dark Horse back list on-line (www.darkhorse.com) or on the phone (800-862-0052). As for trading cards, a good place to start is with the very helpful Cathy Kendrick (previous letter), who might be able to put you in touch with some nearby collector/traders. Many large music shops still have classic trilogy CD soundtracks, or you can try eBay for many of your wants. Don't give up!

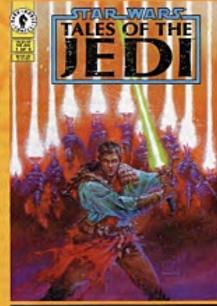
Raffle Baffle

I'M 13 AND I'VE BEEN A

STAR WARS FAN FOR OVER HALF
MY LIFE. I'm always looking for
interesting stuff to add to my collection of books and memorabilia.
Recently I bought a \$1 ticket for a
raffle for a 6-foot-long N-1 plastic
Naboo Starfighter. A week later I
got a call saying I won. I love it and
probably would never sell it, but
am curious about its value. It's by
far the most interesting piece in
my collection, except maybe my
set of homemade Jedi robes.

STEPHANI "MARA JADE" GILLIAM Mooresville, IN

Well, Mara, I'd say that was a pretty good investment. These super cool starfighters, more than 6-feet-long and with a 4-foot wing span, were made for Hasbro to hang over Star Wars sections at some Wal-Mart and Toy'R'Us stores. They are much in demand by collectors, and are currently fetching in the neighborhood of \$300 to \$350. Fly it well.



TALES FROM THE DARK HORSE: Issue #1 of the Dark Horse-published Tales of the Jedi.



N-1 ANYONE?: The promotional Noboo fighter made by Hasbro, worth \$300-\$350 to collectors.



STICK TO IT: Panini stickers created for the trilagy Special Edition.

scouting for answers?

Please send your questions and comments about collectibles to: SCOUTING THE GALAXY, P.O. Box 2878, Petaluma, CR 74753-2878. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammer, sense and length.

* CONTINUED FROM PAGE 6

INSIDER 149 WAS A BLAST for this old timer Star Wars fan! I have been on board since the fifth issue of Bantha Tracks, in 1979. I thought I had seen it all over the years from you guys. But I loved the format, and this issue was chock-full of interviews. I especially loved the article on the Bounty Hunters—BRAVOI

CURT VIGNERI Dover, NJ

I LOYED YOUR SPECIAL Episode V 20th anniversary issue. The Empire Strikes Back is my favorite movie of all-time. Since I got the magazine, I have read the whole thing coverto-cover five times. I loved the Lost Scenes part the most out of the whole magazine. Since I read the magazine, I have watched The Empire Strikes Back six times, catching all the details. I am now looking at my favorite movie in a whole new light. My love for The Empire Strikes Back only increases every time I watch it.

PAUL GEISLER Phoenix, AZ

I THINK WHAT MAKES EMPIRE so special is that it forever changed how people viewed the Stor Wors saga. Suddenly, Darth Vader isn't just an evil villain—he's the father of Luke Skywalker!

Empire changes everything. It makes you realize what the saga is all about and creates a much more complicated mosaic. I can't believe Empire is 20 years old. It looks like it just came out yesterday.

JEREMY AULT Chillicothe, OH

I WANT TO COMPLIMENT Marco Nero for his depiction of Boba Fett surfing on Han Solo while frozen in carbonite (Insider #49). That painting really depicts the heartlessness of Fett—how cruel can one be? Fett surfing on Solo is like dancing on a person's grave. I also see that picture as Fett taking a quick vacation on the Outer Rim as a reward for his diligent labors in capturing the mighty Captain Solo. Mr. Nero, you have a great imagination—keep up the good work!

BRYAN KELLOGG Meso, AI

An Empire of Ouestions.

FIRST OF ALL, I must say how deliriously happy I was when I saw an entire issue of Insider devoted to a segment of the classic trilogy, seeing as how much of the focus right now is on the prequels. Could there possibly be A New Hope and Return of the Jedi issues

WHAT A LONG, STRANGE TRUE IT'S BEEN

Apparently, our Star Wars Road Trip adventure struck a chord—while the prize for finding the location of "Artao's Arroyo" has already been claimed (Insider #49), the journey still beckons. Many fans, most of whom already happen to live in California, have made at least part of the Road Trip. Here are some letters from a few of those hardy travelers and those that will follow in their footsteps. We'll print more next issue and we're still waiting to hear from fans who visit the other locations—or better yet, take the entire Road Trip.

I YERY MUCH ENJOYED the Star Wors Road Trip article in Assider #48. Ever since I became a fan, I've contemplated the thought of walking along in the sand dunes of Tatooine, or the forests of Endor. Visiting Death Valley, Yuma, or the Redwood forests in Northern California would make that fantasy finally come true for myself, or any other fan, I have read the article over and over quite a few times, and I must admit, I've gotten out the trusty

old road map and planned out how my "damn fool idealistic crusade" would take its course. Imagine looking over the same ledge as Luke and Obi-Wan did in A New Hope—what a blast that trip will be when I am finally able to take it!

DANIEL HORTON Belgreen, AL

YESTERDAY (MARCH 25, 2000), after receiving Star Wars Insider #48 in the mail, I grabbed three of my friends and lots of water, and headed to Death Valley in search of Artoo's Arroyo. After checking out the sand dunes in Stovepipe Wells and getting some lunch at Furnace Creek, we went to check out Desolation Canyon. On our way, we ran across a spot called Golden Canyon. It looked somewhat familiar, so we got out. Looking around, we spotted what looked like an old road! I can only hope we were the first!

LAUREN WILLIAMS Trong, CA

Lauren, you were the firstbut unfortunately, you didn't find the correct location. In fact, when the Insider team went to Death Valley, we hiked the very same canyon as you did, and we also became very excited, thinking we had found Artoo's Arraya, But, thanks to the expertise of Dr. David West Reynolds, we realized that we were sadly mistaken. It turns out the actual location of Arton's Arrayo is located in a part of Death Valley called Artist's Pallette-very close to Golden Canyon, but no cigar. Still, I congratulate you for your determination and spirit of adventure. Hope you had fun!

HEY, WHAT'S UP? A few friends and it went to Death Valley this Saturday (April 8th) and did indeed find and document Artoo's Arroyol-We took lots of pictures and also documented it on video. It was a lot of fun too! I'm not sure if we're the first but we definitely gave it a try! You can see one of my pictures at www.geocities.com/p2thx/dymeabovearroyo.jpg

PETER GENOVESE Granada Hills, CA

Peter, for the record, the win-

ning entry was sent in by Dand Keithly, postmarked April 1, 2000. Great work, though!

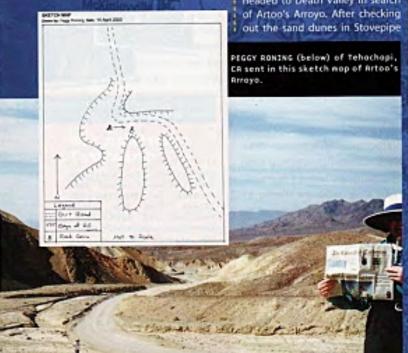
FOUR TRIPS TO DEATH VALLEY

and 10 canyons later, I think we found Artoo's Arroyo—either that or heat stroke had set in. Before reaching this moment of triumph (or exhaustion), the challenge of the scavenger hunt had inspired my sister Carrie, my father Arleigh, and my mother Pam to join me in the odyssey. Thanks for all the fun!

PEGGY RONNING Tehochopi, CA

Peggy sent in an impressively detailed journal of her exploration, but unfortunately she didn't find the correct location. But that won't stop us from printing her photos! We also got an awesome trip/photo diary from Sue Dawe Underwood, who undertook her own challenge: finding the Death Valley location of the road to Jabba's palace in Return of the Jedi. At last report, Sue and her friend Eugene King are still looking—anyone care to help them?

THE INSIDER IS A PURE JOY to read and experience. I look forward to every issue. I decided to write to you the minute I saw the Road Trip cover art [by Jay Stephens] of Insider #48. It's absolutely fantastic! I especially liked the way Yoda—looking a bit disgruntled—clings to C-3PO for dear life. The hitchhiking Jawas are a cool touch, as well—I wonder if they will make it all the way to Tatooine, or end up at Caesar's Palace in Las Vegas scavenging



in the future? (Hint, hint,)

Anyway, I'm actually writing because of a cut scene in Empire that was not mentioned in your last issue. I'm talking about the scene in Luke's recovery room on Hoth when Luke reveals his feelings to Leia, and they almost kiss. You must know about this scene. I thought it was a fairly known lost Empire scene. I have even heard that part of this scene was in the original trailer. Was this scene too risque to mention, did you forget about it, or am I just completely wrong in thinking that this was a cut scene?

ERICA CHAN Son Antonio, TX

Erica, the scene is real-sorry we overlooked it. Pablo Hidalgo, internet content developer at Lucasfilm, points out that while the scene did not make Empire's final cut, it did end up in Marvel's comics adaptation of Empire, and even into an ESB coloring book. He also gave us a look at the fourth draft of Empire's screenplay, in which the near-kiss takes place right before Han Solo arrives in the medical center. In the scene, Luke explains that his near-death experience with the wampa "made me think about things," and puts his hand on Leia's cheek. Luke says, "Leia, you know how I feel about you..." They lock eyes and their lips draw close, but just before they kiss, Artoo and Threepio burst in to visit Luke.

The moment is lost, and instead Leia tells Luke about the (cut) wampa attack, Luke tells Leia about his "feeling" that he needs to go away for a while, and Leia reacts anarily that Luke and Han are both planning on leaving. "First Han, now you-when am I going to learn not to count on anyone but myself," Leia asks, adding that she "was getting along just fine before I met you two moon jockeys." Soon after, the scene picks up with Han's familiar entrance, telling Luke he looks stronger than a Gundark-"that's two you owe me, junior." By the end, Leia kisses Luke and storms out.

While cutting the near-kiss certainly makes sense in light of how the story developed, knowing what might have gone on before Han entered raises the tension level of the romantic triangle between Luke, Leia, and Han. Without the romantic moment Leia shared with Luke, it's easier to believe she kisses him solely to make Han jealous.

I WAS JUST HOPING you could clear up a problem with the information about the voice of Boba Fett. In Insider #49, you mention the character was voiced by Jason



(From left to right) Louren Williams, Andrew Romas, Erica Knight and Tony Ramos of Trong, California, smile for the camero.

from slot machines. While I always enjoy the character photos on the Insider's covers, I think it is great when you throw in a cover that is off-beat and whimsical. It reminds us that Star Wars is, among so many wonderful things, a playground for the imagination.

CHRISTOPHER HARBO St. Peter, MN

I READ YOUR RECENT ARTICLE about the road trip to Death Valley with great interest. My ex-college roommate was a park ranger in Death Valley, I visited him several times. On one of these occasions his assignment was to assist a film crew shooting there. He told me to meet him and watch the fun, so we met up with him out near Desolation Canyon. He said the crew was very friendly and couldn't stop talking about the movie they were working on, something called Stor Wors

We arrived at the site to find two or three 40-foot trucks. As we approached, a guy came out to meet us, and I remember thinking, "Here we go -he's going to chase. us off." However, he seemed happy to see us and showed us around the site. All he could talk about was how great the movie would be-"I just saw the opening scene last week! This is going to be the best movie ever made!"

He took us over to a crate, really just a frame, about three feet tall. In it was what appeared to be a trashcan-sized device. He said, "What do think this is?" I thought it might be a light or something. It was all beat up—the paint was chipped and missing in places, scruffy looking. He says, thing and think, 'What's he think I am, stupid?' So I smile back, nod and move on.

We watched them shoot the scene with the banthas. They had a hard time. The actor was supposed to run over and jump onto the animal, but it was so big, he kept slipping off, It was very comical. Also, the elephant's trunk kept coming out, almost on cue with the action call. They finally parked the elephant by a large rock so the actor could jump across to the saddle. After a while, we left.

The next day they were shooting the landspeeder, Well, that was even more comical. They were on the road that crosses the Devil's Golf Course, a formation of dry lake bed that looks like a large sponge. This time they had something that looked more like a robot, shiny and gold, But because of the camera angle they had only bothered with half the costume. Again, the "prop" speeder was very beat up. All the detail was painted on. I was told it was a '65 Mustang chassis with the shocks removed. I don't remember a mirror set-up as mentioned in the article, but as low an angle as they were shooting, they might not have needed it. Anyway, the vehicle had lost first and second gear, so they had to push it to get it moving. Then, stopping it seemed hard too!

Again we watched the circus for a while, then figured we had better things to do. We said thanks for allowing us to watch and left. As I walked away, I remember "No, its a robot!" Well, I look at that 🕴 thinking, "Greatest movie ever? I

think I'll skip this one." I did go see the movie, not knowing it was that Stor Wars. When R2-D2 came rolling down the corridor, I realized I was watching 'The Greatest Movie Ever." Of course, I had to agree with the fellow who showed us around-I had made up my mind before the Star Destroyer had even come into view.

TOH EGLOFF Socromento, CA



Aspiring Jedi Sue Dowe Underwood of San Diego, Colifornio, enjoys o few moments of meditation with 82-D2.

S CONTINUED FROM PAGE &

Wingreen, while in the Boba Fett special magazine published by Topps not very long ago, they credit Gabriel Dell, former Dead End Kids/Bowery Boys star, as being the on-screen voice of Fett in Empire.

The Topps article goes on at length about each person to ever wear the costume and even covers the voice actors from the radio dramas. The only info missing from both articles is the voice used for the animated cartoon in the "Holiday Special." Any help on figuring out the real deal as to who voiced Fett in the film and/or the "Holiday Special" would be appreciated.

PETE CHUKA Bridgeport, CT

Good question, Pete. That same Topps Boba Fett magazine provided us with the same questions when we researched the Bounty Hunter Search article. With help from Star Wars sound designer Ben Burtt and the Lucas legal department, we were able to determine that Jason Wingreen definitely performed. Fett's voice in The Empire Strikes Back.

We also talked to the person who wrote the article in the Topps magazine and checked with his sources from the making of Empire, only to discover none of them was sure where Gabriel Dell's name came into play, but only that they had always heard it was him. Ben Burtt had the best theory: since Lucasflim legal has no record at all of who performed Fett's voice for the "Holiday Special." Ben surmised that Dell may have done the voice for that, Still, with the lack of records, the identity of the actor who played Fett in the special remains a mystery—which is probably the way the bounty hunter would want it.

Easter Egg Toss

ON TUESDAY, APRIL 4°, I GOT UP bright and early to buy my video of Episode I. Later that day, to my delight, I received my copy of Insider #48. I was excited to read the article on Episode I "Easter Eggs." I read the article and then watched the movie to hunt for Easter Eggs. It was interesting to find some of the things in the movie, from the E.T.s and Wooklees in the Senate to Warwick Davis at the race and the 2001 pod in the junkyard. This is my fifth time watching the movie,

and every time I discover something that I haven't seen yet! Hats off to George Lucas for his vision of Star Wars and the ability to keep us intrigued, fascinated, and quessing what will happen next.

> CHRIS BODELL Bottle Creek, MI

I READ THE ARTICLE about Easter eggs in Insider #48 and was surprised to see one glaring omission. Not only did ILM and Mr. Lucas give us fans surprises to squint and strain over, but a great connection/foreshadowing to the first trilogy is hidden in one of the compositions of the legendary Mr. John Williams.

Obviously, there are strains of the "Rebel Fanfare" and "Obi-Wan's Theme" scattered throughout the score, but something a touch more subtle is hidden as well. If you listen to "Anakin's Theme," there is a gentle, flowing line which is ended with three slow and flowing notes. If you speed those notes up and give them an evil undertone they sound very similar to a sequence from the "Imperial March" (Darth Vader's theme). It gives a good connection between the present innocence of Anakin and the evil destiny we all know he faces. I just had to point out such a cool variation in the whole Easter Egg theme!

> MATT LOGAN Novo Scotio, CANADA

I WONDER IF YOU CONSIDER the following to be an Easter Egg. In Indiana Jones and the Temple of Doom, the name of the night club at the beginning of the movie is "Club Obi Wan." The name is lit up in blue neon lights, the same color as Obi-Wan's lightsaber.

SHAWNEE L. SHARP-RAMAGE Golden, CO

Oh, that counts all right, Shawnee. Anybody notice any other Star Wars references in the Indy movies...?

FIRST OF ALL I HAVE TO SAY that Insider #48 was by far the best I've read—I found every article insightful and enlightening, especially in the case of the CCG World Championship, which although I don't play and don't understand it, I did read the article with much enthusiasm.

But on to the Episode I Easter

Egg feature, which I thought was brilliant. The article stated that Anakin does not throw Darth Vader's shadow in Watto's junk shop. Well, this may be true to an extent, but if you notice during the scene in which Qui-Gon is speaking to Watto in his shop about Anakin being in the race, there is a very distinguishable silhouette of Mr. Vader himself behind Qui-Gon. You can see it again just as Qui-Gon departs. I've noticed it's much more apparent on the widescreen version, but it's there. We can be told it's just a coincidence, an image randomly made by background props, but regardless of how it got there, Vader's presence is alive and well In Episode I.

> CRISS BARBER S. Loke Tohoe, CA

Criss, according to our sources, the silhouette you saw was "just a coincidence, an image randamly made by background props."

Day at the Park

I'M 16 YEARS OLD and a total Stor Wars fan. I have to say that your magazine rocks! I especially enjoyed the interview with Ray Park in *Insider* #48. If you're out there Ray, I want to tell you that you're the hottest guy and we love you! Will you be at the next Star Wars Celebration?

JULIE SALMON Tohlequoh, OK



Berek Ryan and Wookies friend at the Star Wars Calabratian.

Still Celebrating

since I got back from the Stor Wars
Celebration last year, I don't know
why it's taken me a whole year,
but I had the best time and must
share it with the Insider! The
atmosphere at the SWC was one
of complete jubilation. Everyone
was just so excited to be there—it
felt like a once-in-a-lifetime

opportunity, and everyone was so pleasant. It was great to meet so many nice fans! I got my picture taken with Chewie, and he gave me a hug! I felt like I was eight years old again.

But by far the most unforgettable meeting was with Anthony Daniels, I took my Hasbro lightsaber with me to the event, and on the last day, Mr. D borrowed it from me and choreographed a duel with Jake Lloyd, and the two Star Wars actors performed it anstage. The Insider even published pictures of Jake fighting Mr. Daniels with my lightsaber in #46, on page 69! Mr. Daniels was very generous with the fans. He actually went out of his way to finish our conversation as a man in a suit physically prodded him under the curtain, telling him he was due onstage! Thanks, Mr. Daniels, for taking time for your fans and making the weekend memorableand for making me feel like a part of Star Wars history.

I've also just published a fan site with most of my pictures from the Celebration and some from the Magic of Myth exhibit in San Diego: www.geocities.com/vadersfist. Thanks to the Fan Club for an unforgettable Star Wars week-

DEREK RYAN Redlands, CA

YOU HAVE A GREAT MAGAZINE.

I've always loved Star Wars, and you guys do a great job of telling us about Star Wars without spoiling the fun behind the movies. I was just wondering, are you going to have the Star Wars Celebration again? I've read all about it before the Celebration and after, and it looked really cool! The problem is I never got to go, and that really got me down. I wasn't sure if this was a yearly thing, or if it was a oncein-a-lifetime thing. It would be cool if you had another one, once a year or when the next Star Wars movie comes out!

> ANDY RANSOM Grand Hoven, MI

Sorry you missed the fun, Andy, but fear not—a second Star Wars Celebration is definitely under consideration at Lucasfilm for 2002 to coincide with the release of Episode II. While no final decisions have been made since Lucasfilm is primarily focused on the production of Episode II, we'll bring you updates as they arrive.

DEAR 2-1B

DEAR 2-1B,

IT IS GOOD TO SEE that you finally got your own column in the insider. But I must ask: If you were cast in Episode II or III, would you take the role?

> JAMES BARR Frenkston, TX

First of all, "James" (if that is your real name), I may have my own column in Star Wars Insider, but take a look at how I'm dumped in the back pages, the pages nobody in their right mind reads, while something useless like "Prequel Update" takes up six pages in the front. I think we all see what's going on here, Jimmy.

Now to your question, and it is a good one. As you know, I have experienced a continual pattern of denial and obstruction from the people who make the Star Wars movies and their hollow yes-men at the Star Wars Insider, It has been 20 years since I saved the galaxy in The Empire Strikes Back, and I have yet to be issued as a Pez dispenser or even an Undergo. I have been denied the credit I deserve for saving Luke Skywalker and have been marginalized in the back pages of their cheap, slapped-together fan magazine. So why in the world would any self-respecting medical droid ever accept an offer from them to act in one of their new Star Wars "Episodes?"

I'll tell you why: for the fans. For people like you, "James," For those poor pitful souls who file into the movie theater to add a little sunshine to their pathetic lives. But I'll also tell you this, and mark my words: my participation will come at a price. 2-18 will not be denied. If Lucasfilm wants me in Episode N. they had better make it worth my while. I'm talking about my own trailer with fully-juiced power uplinks, daily deluxe oil bath, and money, lots of it-whatever Liam Neeson got, times 10. And at least ane really coal fight scene. Then, and only then, would grace their project with my presence.

So will Lucasfilm step up to the plate and put what I deserve in the palm of my prong? Or will they choose to snub me and hire some cheap medical droid (I'm sure FX-7's agent is already waiting by the phone) that will work for a few extra circuits? I'm not holding my breath.

DEAR 2-1B,

when I was Younger and first saw Empire, I saw your abdomen area and said, "Whoa! He's got a clear stomach," and I thought it would be cool if it had fish in it. I have to admit, you're the most sophisticated piece of intelligence ever created by the hand of man. Despite what anyone says, all I say to you is, "You da droid!" I bet the female droids really go for you, eh? Well, you'll always hold a special place in my heart, 2-18—even if you may one day work on it.

ADAM J. BOYER Allamuchy, NJ

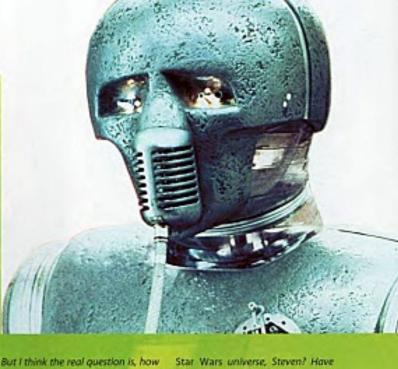
Oh. Adam, so young... so naive. If you only knew how attractive that clear abdomen is to drolds of the opposite programming. I am clearly the most good-looking droid in the Star Wars universe-who else could it be? 4-LOM? He's a cheap knock-off of Zuckuss. R5-D4? His look went out of style with Starsky and Hutch's car. Or how about faceless wonder FX-77 So to answer your question: yes, the lady draids' electrosensors do indicate abnormal levels of positive ionization in my presence. Yes, despite what the socalled "creative staff" at the Star Wars Insider believes about me, there are plenty of beings out there who are always happy to see mefor instance, as a random example, Luke Skywalker, who I happened to BRING BACK TO LIFE, Gee, I wonder how well the Star Wars Insider would sell if Luke had not been alive to save the galaxy. That's another good question...

DEAR 2-1B,

stince You're a MED DROID, you should be able to answer these questions. How many dead skin cells does a person shed in 40 minutes? Now, take all the dead skin cells and multiply that by 24 hours, and again by all the living humans on the Earth. How much space would all the cells take up?

STEWART SCREPETIS Alexandria, LA

Stewart, the answer is 12 miliparsecs, Republic Standard Units.



But I think the real question is, how much space would the brain cells of Dr. Evazan take up? The answer is zero space, because he is 50 STU-PID. Don't ever forget this, Stewart: your pal Dr. Evazan is not a medical doctor. And I intend to NEVER let him forget that.

DEAR 2-1B.

SHUT UP! You are a poor excuse for a medical droid, and you should be ashamed of yourself. Your fixation with FX-7 is not healthy and you should receive help. Can't you be happy for FX-7? Doesn't it give you a certain amount of pride knowing that a fellow droid is succeeding? Are you really that insecure? What happened with you and Luke Skywalker happened a long time ago. I believe Luke thanked you for your help. Why can't that be enough? After all, that was your job. Just let it go. Until you do, you don't deserve to be on the cover of Star Wars Insider.

> STEVEN SCHMIDT Ft. Thomas, KY

Oh, I see. So now Steven Schmidt from Ft. Thomas, Kentucky, is deciding who does and does not "deserve" to be on the cover of Star Wars Insider, Interesting, And what, pray tell, have you ever done for the Star Wars universe, Steven? Have you ever, hmm, I don't know, played the crucial role in restoring peace to the galaxy by giving Luke Skywalker back the ability to use his lightsaber hand? Oh, no, walt, never mind that was me. See Steven, I'm not just living it up in Kentucky—I've done time on Hoth, and let me tell you friend, that place will chill you to the bone.

Face it: wouldn't you rather see me on the cover of this issue of the Insider rather than that new guy they threw on there? He hasn't even been in a Star Wars movie yet, but still the Star Wars Insider puts me back here on the "losers page."

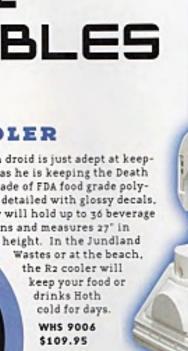
Do I have a fixation on FX-7? No. I have a fixation on a little thing called justice. It's not like I couldn't have made tons more cash practicing medicine for the Empire, but I believed in justice so instensely that I joined the Rebellion and passionately nursed a young Luke Skywalker back to health. The editors and readers of Star Wars Insider can continue slinging me with your barbs, but I pledge that the next time I am called upon for service. I will do so, with perhaps a rustler heart than before, but no less confident that I have the power to save the universe. After all, I've done it already. Twice. 4

NEED ADVICE? GOT A QUESTION NOBODY ELSE WILL ANSWER? Send your letters on all topics to: DEAR 2-18, c/o REBEL RUMBLINGS, P.O. Box 111000, Aurora, CO 80042, or email Rebelliumblings@aol.com and put "DEAR 2-18" in the subject heading. Letters may be edited for clarity and space considerations. Star Wars Insider is not responsible for any unsolicited material received. The opinions of 2-18, a medical droid allied with the Rebellion, do not represent those of Lucasilim Ltd, or Star Wars Insider.



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